THE AMERICAN ORGANIST

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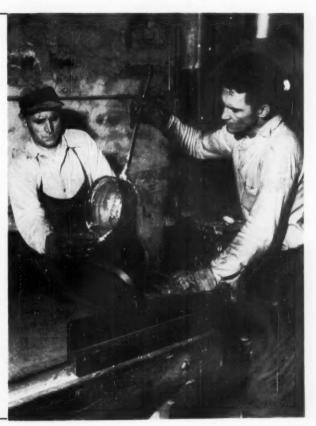
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AUSTIN

You, the Reader

ON BEING FASHIONABLE

TAO:

You are to be congratulated on your courage in choosing your topic for editorial comment for July, page 258. This is something that has needed saying from high places for a long time but something which will require reiteration for even a longer period of time before any improvement in current practice can be expected. Though I am so thoroughly in accord with your thoughts that further discussion of them would serve no useful purpose, I do believe there are two points which should be added.

So widespread is the practice you decry

So widespread is the practice you decry that many of us are inclined to regard your writing as a mere voice in the wilderness. All one has to do is to continue on in your July issue to page 264 and one must be convinced. Also note the 1959 AGO requirements. And as long as the leaders in the organ world, be they leaders of segments large or small, continue to program and exclude nineteenth century composers, there is little hope of a reversal of current practice.

What is even worse, this current practice is being taught in our leading schools and universities (except one!) and our young organists go forth all fired with the enthusiasm of anti-ninteenth century. This is the crime of the entire situation. Our teachers are not exposing the young to all periods of organ literature but only to those periods they themselves believe are worthy of their talent and time. In any other field, except music, this would be roundly condemned as narrowmindedness and even dereliction of duty.

Then too, there is organ design. How can the nineteenth century composers be played on some of the modern instruments? Can it be reasoned that nineteenth century music

William H. Barnes

Mas. Dor

Organ Architect Recitals

Author of
'Contemporary American Organ'
(Six Editions)

8111 North St. Louis Avenue Skokie, Illinois with all its original color, dynamics, etc. can be played on the type of organ now so commonly demanded? At times I wonder whether current organists shun nineteenth century music because they know it won't "come off" on the organs they perfer

on the organs they prefer.

To me, the entire situation can be summed up thus. The proponents of the current fad in organ music and design misread history, if they read it at all! Without exception, each century has sneered at the writings of the preceding century, only to be proven wreng in the next century. Witness the now famous remark about eighteenth century music made by nineteenth century music in the called eighteenth century music in the called eighteenth century music in the same trap. Do we never learn anything from history? Truly these people must be the "pseudo-intellectuals" about which you speak.

Organists are truly artistic "cowards." And in being so they are hurting no one more than themselves. In refusing to program music of the nineteenth century, which is, after all, about the level of understanding of the average man in the pew or concert hall, they deprive themselves and their instrument of the public acceptance so necessary to artistic and financial success.

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ELECTRONIC ORGAN ARTS 4878 Eagle Rock Blvd., Los Angeles 41 not enjoy what most of our current organ recitalists foist upon them. Meanwhile, back at their organs, the Foxes, Schreiners et al are sneered at by their more "learned" brethren even while they play to crowded churches and concert halls.

I am certain you must have been aware before writing your editorial that it would not make of you a great popular hero in wide sectors of the profession. What I have said will react similarly on me. That bothers me not at all. Just as long as my students leave me with a well-balanced diet of pre-Bach, Bach, nineteenth century and twentieth century I believe they will in time become mature enough to steer a middle course in their profession.

After all, a mark of the immature mind is its insistence upon an extreme conclusion, or rather view, for extremes are never born of conclusions arrived at by facts. And if we fail to train the mind to intellectual curiosity, examination and conclusion we fail to train the mind at all—rather we infect it with prejudice and forever stunt the growth.

Harry B. Welliver, Dean School of Music Milliken University Decatur, Illinois

■ We blush, if proudly; and thank champion Dean Welliver. As one past editorial stated, our neck is permanently corrugated from having been stuck far out, so more indentations will not make much difference (we hope).

Do other readers have anything to remark on this score?

TAO

Good editorial in TAO this month re "On Being Fashionable." I love the reference to "these sophomores." The plain truth is that it is work to play the romantics well and takes a bit of the old Farnam technique which the kids of today don't have—console mastery and such homely virtues as good rubato, etc.

Gordon Young Detroit, Michigan

TAO

Just a short note to applaud your journalistic common sense in the airing of conflicting ideas on your "You, the Reader" page. It is refreshing to mull over the ideas presented without being confronted with a onesided editorial on the opposite page. Keep it up.

D. H. Marshall Seattle, Washington

THAT WORD ACOUSTICS

TAO:

I am stimulated and encouraged to write you as a result, first of your recent appeal in TAO for communications regarding the problem of acoustics with reference to organ music and church design, and secondly, because I have recently returned from a two-week vacation, the first in over four years. These two conditions have given rise to a number of observations on my part, and some conversations with musicians, church building committees and architects which have led me to some rather interesting conclusions. I am sorry to report that we are—

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as if you yourself were not aware of itfighting a long and uphill battle against unsound traditions, assumption of much fallacious thinking and ignorance of some basic principles. My home town has erected, or is in the process of erecting 17 new churches over the last five or six years. Let me tell you about three of them.

Case #1: A certain Lutheran church recently dedicated an excellent new Schantz organ of three manuals and 30 ranks (see TAO for March 1958), placed in the rear gallery with an exposed Great

TAO for March 1958), placed in the rear gallery with an exposed Great.

However, the building is of porous Haddite block construction and consequently is completely minus any reverberation period. Now here is the tragedy. This church is spending a large amount of money to hand-paint the walls of the building to fill up those debilitating holes, as well as to eliminate other defects in the ceiling.

defects in the ceiling.

The congregation has observed that the organ is "shrill," and it probably is to some ears. It seems to me the upperwork is the first thing to suffer when a building is dead. To my mind, Haddite blocks are as great an offender as Celotex or other acoustical tile. I am told that Haddite—imported from Italy—is a relatively inexpensive building material. Perhaps other readers would have more accurate information in this particular regard. In any case, there are an alarmingly large number of churches today being built with it, and it is a catastrophic indication of an impending acoustical tragedy.

an impending acoustical tragedy.

Case #2: Here is another case of false thinking and unsound opinion. Another Lutheran church is in the process of building a glorious new structure which will boast a three-manual Schlicker organ in the rear gallery. The church is approximately 60 feet high by 100 feet long by 50 feet wide.

What are the interior building materials:

What are the interior building materials: Haddite block and Celotex on the walls! The rear gallery walls will be of red brick. I spoke at some length with a member of the architect's firm, who designed the building. Let me say that while he and his associates are sincere and competent men and are anxious to achieve the most artistic results, they are almost completely unaware of what, for musical purposes, should be the acoustical properties of a given auditorium.

The architectural firm member could not

The architectural firm member could not fully recognize the fact that a building seating 850 people does not, under normal circumstances, need ANY type of sound conditioning materials. When I brought up the question of the use of Haddite block, he pointed out that its use was dictated by

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reasons of economy.

However, further examination revealed that the main walls of the nave consist of the following materials: the outside wall is of red fire brick, the inside walls of Haddite, this being covered by the Celotex, and finally the Celotex is to be covered at intervals with stripes of California redwood. This seems to me a curiously ostrich-like way of achieving "economy"—a four layer wall!

The architect also stated that the building was not designed primarily as a concert half, and that the clarity of the spoken voice had to be considered. I must ask, however, why it is not possible to achieve some type of compromise between the two considerations: perfect clarity of the voice and an ideal musical sound?

I am already fearful that this new church will find itself in the exact situation as Case #1. A beautiful Schlicker which will "scream" at them—another case of a "C-instrument in a non-C space!" Ultimately they must also face up to the task of repairing, as much as possible, the mistakes by some makeshift painting of the walls, and

at considerable expense.

To further illustrate the tragic futility of making people change their preconceived ideas. I also discussed the situation with the choir director and organist. His reaction to my anxious concern over the problem was to observe that "you've got to have SOME sound deadening." Why? Again would it not be better to complete the structure without incorporating ANY sound conditioning materials, and then determine if there is an excessive amount of objectionable reverberation, rather than to simply assume, beforehand, that "SOME sound deadening" is an absolute necessity?

If even excellent musicians like this man are unable to perceive the danger of such thinking, then I feel we must do a

considerably greater amount of investigation, and talks together at the "summit level" to determine just what we really mean by ideal acoustical conditions. Even Paul Paray of the Detroit orchestra finds nothing objectionable in the acoustical properties of the new Ford auditorium. It might well be that even among an entire segment of musicians, organists and builders, perfect acoustics are synonymous with a complete lack of dieaway! I am inclined to believe it, and my final illustration may underscore it.

Case #3: After voicing my great disappointment at the two foregoing cases, a third Lutheran church was recommended to me by the local Möller representative as having a fine reverberation time; it was really "live," as he put it. True, the organ—a Möller, naturally—was small, he explained, but the funds were limited. However, the instrument, I assumed, would still be effective in such a live environment as he had so enthusiastically painted.

With keen anticipation my wife and I stepped into the empty church one day. It is quite functional with simple lines, and is typical of the architect's work. What did we discover? The ENTIRE ceiling—almost 70 feet long—was sound deadened!

There was no Haddite in evidence, but the primary sound reflector was completely insensible, so what purpose could be served by the tile floor and cushionless pews? After all, they are only secondary sound reflectors. The organist, a competent musician, was proud of the church, and was especially anxious to mention the "fine acoustics." Here are the fact.

Die-away time for the release of a fullorgan chord in the *empty* church: slightly over 1:30 seconds, according to the stopwatch which I carry for such purposes. Now here were two musicians, one an organist, another an organ builder's representative (who had also studied organ with Weinrich and McCurdy) both of whom described the church as possessing fine acoustics and as being "live."

being "live."

To bring this discussion to a close, may I suggest a few tentative conclusions from all the foregoing? First, I think, we must recognize than even on the part of many excellent musicians and organists, there does not, as yet, appear to exist any unanimity of thought as to what constitutes an ideal acoustical set-up which is favorable to both music and speech.

Secondly, may I also ask this question: has is actually ever been precisely determined, by means of controlled experimentation,



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"An Organ Properly Maintained Means Better Music" exactly what the factors are which influence the production of a sympathetic environment

for sound reception?

Even though I might suggest three of them, namely size, presence or absence of hard surfaces, and ceiling height, I venture to say many can point to auditoria which are relatively small, or have no great ceiling height, which are, nonetheless, excellent examples of a very satisfactory acoustical de-

The presence of hard walls and ceilings seems to be the one factor which may be considered essential to the scheme of things. Let us not forget that the acoustical pro-perties of the much admired stone cathedrals of Europe, even of the small churches and chapels there, were, in all probability, not deliberately planned and executed. I seriously doubt that the science of acoustics was even known to the Renaissance architect.

Thirdly, we must insist that the organ be placed so that its tone may proceed in a straight line, rather than be forced to travel at angles, through screens, drapes, or grills, or around corners, to the ears of the listener. Let me insert parenthetically however, that I am dead set against the present practice employed by virtually every major American organ builder of stacking rank after rank of naked pipes in endless rows resembling a confield, sans any type of

It is of course typical of any reactionary movement that, in attempting to overthrow the bad effects of the old practices, the pendulum often swings too far to the other side. From the extreme of pipes buried in air-tight organ "retainers," we now have a display of pipes without any sort of enclosure!

The organ case, as distinct from an "organ The organ case, as distinct from an "organ chamber," is as essential to proper distribution and correct focusing of the sound as is the sounding board to a piano and the sound box to the violin. Without a case, the instrument is a kind of disembodied organism lacking a logical design, both visually and tonally. What our ear hears in listening to the various divisions of an organ must agree with what our eye sees. organ must agree with what our eye sees in looking at the displacement of the pipes. Our mind demands that our eye corroborate

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the evidence which our ear presents to us. Source of sound, physical appearance of pipes, and case dimensions cannot be vioated without upsetting the proportion and

balance of the organ.

Strictly from the practical standpoint I suspect that pipework on open chests with no overhead covering is far more susceptible to the dangers of dirt, dust or bits of plaster, and therefore harder to keep in adequate tune, than that which is enclosed on three sides with a completely open front con-sisting of the Principal pipes of the division. In closing, let me add that I feel strongly

that, as soon as we may achieve some of the unanimity of thought and standardiza-tion as to ideal acoustical conditions of which I spoke above, then it will be up to us in the music field (not merely church (Continued on page 393)

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June Caldwell Kirlin

Good registrations on an electronic organ make the difference between an esthetic, correct interpretation, and a careless, indifferent (or uninformed), performance. A fine jewel is greatly enhanced by the proper setting. This matter of understanding, and of good taste in registration should be de-veloped at the very beginning of your organ

No one would wear swimming attire to a formal dinner party or play a Bach chorale on an oboe stop! Yet many students are on an oboe stop! Yet many students are so anxious to begin to "play the organ" they prefer to omit the patient "listening" period so necessary to early practice. If the note-reading appears moderately easy, they do not realize they are faced not only with the technique, but also with the problems of registration plus the necessary coordination of hands and feet. Even though the potential organist bas developed various touches and organist has developed various touches, and has learned to control the "color" of the tone of the piano, this will not help on the organ except to the degree that students will listen more appreciatively to the tone being created by combining the stops.

Since there are various methods used to employ the tones on electronic organs-some have tabs, some drawbars, etc.-the term "stop" to include all. we will use

Learning to use correct registration is not as difficult as it sounds if one goes about it in a systematic way. There are a few general statements of good usage we will dis-

cuss a little later.

First of all, after you have discovered which groups of stops control which manual—and the pedals—you must become acquainted with the tone of each individual stop on the organ. You cannot hope to achieve successful combinations if you do not know what to expect from each one in-dividually. If yours is a kind of organ which has the names on the tabs some of them will sound familiar to you—such as "flute" and "cello" and will give you an idea what to expect before it speaks. The other names which you may not recognize at first will become equally well known to you. If yours is an organ which does not use names, there is a very fine "Dictionary of Organ Stops" for your instrument, with

many examples, all classified for you.
Starting on the Swell (upper) manual, draw one stop at a time, play and hold a chord, and listen carefully to the quality of the tone. As you change the stop, com-

pare it to the previous one.

Continue on the Great (lower) manual in the same manner, and finally on the Pedal. Repeat the procedure but this time

play a few measures of a piece or exercise on each stop. Conscientious endeavor at this point will pay off in big future divi-dends. You cannot hope to memorize all of the tone colors at one hearing; a part of each practice period should be devoted to this scrutiny, for some time. When you can look at a stop and mentally hear the quality before it speaks, then you know you are achieving a real knowledge of your own

organ tones.
You will discover some stops speak at the pitch of the key depressed, and that others do not. There are some "couplers" (or tabs or drawbars) that "couple" or add one of tabs or drawbars) that "couple" or parts octave lower, or one octave higher, or parts of octaves. These we will call "cousin" stops, and we will discuss them in next month's column. Get acquainted with the principal stops so you can differentiate between the principal stops are considered to the country of the count

Gordon Nevin says ("A Primer of Organ Registration,") "a tonal artist is an organist who possesses a well trained, keen percep-tion, nice discrimination, and well ordered imagination, schooled to select and blend with exquisite taste.

Topic for next month: FOUR FAMILIES OF OR-GAN TONES, AND THEIR COUPLER COUSINS.

NOTE: Mrs. Kirlin will be glad to answer readers' questions which pertain to the playing of electronic organs. Just address your letter to Mrs. June Caldwell Kirlin, The American Organist, 280 Broadway, Staten Island 10, N. Y.

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The American Organist

Annual Dominion Convention

The Canadian College of Organists

Ottawa, Ontario, Canada August 26-27-28, 1958

TAO takes great pleasure in reporting the events of the 1958 Dominion Convention of the Canadian College of Organists, with reviews by William O. Tufts of Washington, D. C. and the Editor.

The College, founded in 1909 by the late Albert Ham, has as its Honorary President, His Excellency the Right Honourable Vincent Massey.

National Officers for 1957-58 are Muriel Gidley Stafford, President; Maitland Farmer, T. Morrison, D. K. Peters, J. Robb, J. Hopkirk, Miss B. Cooil, H. D. Hart, R. S. Eaton, and Leonard Wilson, Vice Presidents; Mrs P. Pirie, General Secretary; H. Rosevear, Treasurer; G. D. Jeffery, Registar; and F. C. Silvester, Registrar for Examinations.

Officers of the Ottawa Centre, convention hosts, are Mrs. L. S. Forsyth, Chairman; P. Harker, Vice-Chairman; and R. T. Elworthy, Secretary-Treasurer. Carman H. Milligan was Convention General Chairman; with William France, Vice Chairman; Mrs. Ivy Hewis, Secretary; Gerald Wheeler, Chairman Program Committee; Arndt Loa, Chairman, Publicity and Printing Committee; Raymond L. Barnes, Chairman, Finance; Harry Hill, Chairman, Halls and Accommodations; and Mrs. I. Hewis, Chairman, Secretarial.

The Dominion Convention of the Canadian College of Organists had its official opening with the customary registration period and Annual Meeting in St. Andrew's Church.

Registrants were handled with expedition and efficiency by minor officials and each registrant was handed a manila envelope in which was contained the program book, a booklet concerning the city of Ottawa and its environs, luncheon and banquet tickets, and one other item deserving special mention for future convention planners anywhere.

This was a sticker for automobiles, to be pasted on a corner of the windshield, which gave the "facts of life" of the convention, and which served to identify cars used in going from one event to another. The value of this sticker should be obvious, and I would strongly recommend this device to all concerned with the function of future conventions.

Following the Annual Meeting a most delicious luncheon was served in St. Andrew's Church, courtesy of Casavant Frères, Limitée, after which registrants and guests went directly to the carillon recital on Parliament Hill.

It was during this luncheon that the first announcement of the death of Ralph Vaughan Williams was made. The CCO voted to send a message of condolence to the composer's family.

ROBERT DONNELL

Fantasia for Carillon Chorale: Sheep may safely graze Toccata Maassen Bach Frescobaldi Two Folk Melodies
The Skye Boat Song
La Belle Françoise
Fuga for Carillon
Tannhauser: O Star of Eve

Franssen Wagner



This recital, by the Dominion Carilloneur Robert Donnell, was top notch bell playing enhanced by a tower of magnificent proportions (see cover), buildings of great dignity, and large expanses of lawn with beautiful flowers, deciduous and evergreen plantings. The Dominion of Canada may be justly proud of its Parliament buildings and their setting.

Of the music listed above only the Maasen and Franssen are original pieces for the carillon. These works are designed to display both the resources of the instrument and the abilities of the player, and were highly successful on each count.

The transcriptions of the remaining pieces were well conceived, excellently played, and afforded immediate appeal.

Mr. Donnell differs from some carilloneurs for his playing has design, thought, nuance and subtlety. This was indeed a most pleasurable opening for the convention.

R. B.

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Voluntary: Fantasy Prelude
Responses: Smith of Durham
Psalm 47
Service: Collegium Regale
Anthem: A Psalm of Thanksgiving
Address: The Very Reverend J. O. Anderson, D. D., Dean of Ottawa

A Procession (suitable for Easter Day)
Voluntary: Fantasia and Fugue in G minor Bach

The two events above will be reviewed together since they followed immediately one upon the other. The Cathedral organ (see Stoplists), a Warren rebuilt by Casavant, yet retains considerable of its original tonal characteristics and is somewhat ponderous sounding, with a Pedal 32-foot Resultant which adds nothing much more than a frightful rumble. Add to all this a building which is "live" looking to the eye, yet singularly non-reverberant and you have the setting in which Gofrey Hewitt played the Peeters Sinfonia.

This was my first hearing of the work, and I cannot admit a very great enthusiasm for it although this is not meant to imply it is second rate stuff. Mr. Hewitt gave a most competent rendition and I imagine did the best he could in the light of the above circumstances. The music is complex, very chromatic in spots, sounding very slightly Hindemithian occasionally.

The Evensong which followed was preceded by a procession of CCO and other officials, in robes, during which Mr. Hewitt played an unlisted piece of music, quietly.

The service was finely wrought in a worshipful manner, the choir of boys and men singing with fine tone and good diction. I was particularly pleased with the tone quality of the boys, although the choir as a whole was excellently integrated tonally. The Howells Service is rather wonderful in contemporary British idiom and the choir sang it admirably, as they likewise sang the Darke anthem.

The Lord Bishop of Ottawa read the Lessons, and Dean Anderson's address was significant. The Procession which followed used Vaughan Williams' "Salve, festa dies" and with the composer's death fresh in everyone's mind gave to the singing by both choir and congregation an added emotional impact.

Following the Station at the chancel steps, a hymn, set to "Vigiles et Sancti" brought choir and clergy back into the chancel and sanctuary for the conclusion of the service. Those present remained seated until after Mr. Hewitt had finished playing the concluding voluntary.

This was truly a beautiful service, offered in humility and a spirit of true worship. Musical settings were not overly long; in fact, the moderateness of length throughout the convention was indicated right from the start. R. B.

RECITAL by MARILYN MASON, St. Matthew's Church (see Stop-lists).

Concerto del Signor Torelli

The Musical Clocks (Flötenuhr)

Minuet (Song of the Quail)

March

Andantino

Minuet (Allegretto)

Minuet (Presto)

Vivace

Prelude and Fugue in G Major

Bach

Trois Danses Joies Devils (Danse funébre) Epilogue for Pedal Solo Langlais Music by American Composers Prelude on "The King's Majesty" Sowerby Flemish Prayer (1958) First public performance Two Folk Tune Preludes Wright Greensleeves Brother James' Air Suite for Organ (1957) Creston Prelude Prayer

First performance in Canada



How does one review a program in which everything is done just right? At first glance this looked to be too long, and yet so well was the interest held, stylistically, dynamically, and in every other way that the auditor was not aware of undue length.

The playing throughout was marked by magnificent technique subordinated to the needs of the music, complete rhythmic control, and high taste in registration. The Bach was started with a light registration which started where the preceding Haydn left off, and built up progressively to a full organ climax in the final stretto of the fugue.

The Alain Danses were very interesting, heard for the first time by this reporter. The first piece opened with a quiet chordal section, then proceeded to the main body marked by alternating rhythmic and color contrasts. The second piece alternated between low-lying melody and chordal progressions, developing into more impassioned climaxes toward the close. The final piece, quite dance-like, was kaleidoscopic in color with a suggestion of the theme of the first piece tying it all together.

Langlais' Epilogue is a stunt piece, but one which came off (and in which manuals are used in the final cadence). The Maekelberghe opened with a quiet harmonic section followed by a flowing melody over quiet harmonies. A mildly climactic portion was followed by a return to the melody section, and this in turn was succeeded by a canonic bit leading to a quiet closing. This is a thoroughly enjoyable piece which should find wide use.

The Creston work, the composer's only one so far for the organ (it was commissioned by Miss Mason), is very suggestive in style of some of the lighter Vierne such as the 24 Pieces in Free Style. The main part is a quiet melody over an agitated accompaniment figure. A slight development section leads to a full and brilliant ending.

The recitalist, the organ and the church all combined to afford a thrilling evening of music. In fact, of all the churches in which music was heard at this convention, St. Matthews' is the only one which could truly be called "live" and in this instance the reverberation characteristic is not great.

W. O. T.

It was my pleasure to hear this organ on the morning of Marilyn Mason's performance—to hear its sound in an empty church. I was glad of this privilege for it served to point up boldly the difference in organ sound in an empty and a full church. What was an acceptable reverberation characteristic in the empty church proved to be reduced to the barest minimum at the evening's performance. One begins to wonder if organ builders should not, like a few enlightened acoustical consultants, design organs for the condition of a two-thirds-to-full church so the end result would be acceptable from this standpoint.

The Editor

The Wednesday morning event was the lecture by Dr. Leo Sowerby, "Notes on the duties of church musicians." Since TAO does not hold with "reporting" lectures this event was not covered. The contents of lectures can accidentally or unconsciously be warped out of shape and meaning when points are taken out of context.

Following the luncheon in St. Luke's Church Hall, registrants entered several buses for the tour of the city and its environs. This reporter believes strongly that any convention planners who do not include this type of event should have their heads examined.

While it may be admitted that not all convention cities are as lovely as the city of Ottawa, beauty can be found almost anywhere, or at least points of interest of many types are available.

The capitol of the Dominion of Canada is truly a beautiful area, with Hull, in the Province of Quebec, across the river as added interest. The bus tour afforded registrants and guests a perfect opportunity to see in a short space of time many of the points of interest. Of special note was the beauty of flowers in great profusion everywhere one looked—homes, parks, industrial sites, river banks—everything was planted with rich coloring to afford a city-wide tapestry of floral beauty. Would that more American cities could so

I shall not attempt here to enumerate all the places seen. Rather, I would strongly urge any who have not yet visited the Ottawa area to make note of a most delightful place to spend at least part of a vacation. The weather, incidentally, during the whole convention was ideal; in fact, some were overheard to mention that it was a mite too cool!

R. B.



RECITAL by ALASTAIR CASSELS-BROWN, Mackay United Church (see Stoplists).

Sonata 20
Lento maestoso
Prelude and Fugue in D Major
Trio Sonata No. 4 in E minor
Sonata No. 1
Mässigschnell—Lebhaft
Scherzo
Bossi

While British by birth, Mr. Cassels-Brown is now organist and choirmaster of Grace Church, Utica, New York, so for all intents and purposes the second from the U. S. to appear at this convention. The movement from the Rheinberger sonata which opened the recital on this very small instrument was well displayed insofar as registrational possibilities were concerned.

Not many organists would attempt so large a work as the Bach D Major on so small an organ, but the artist's playing of the prelude was well articulated, clean and logical. The fugue was played at a sensible tempo which permitted clarity of contrapuntal texture. The trio sonata was well played in straightforward manner with first and third movements excluding any 16-foot pedal sound. As was noted with other performers during this convention—performers who were either British or British-trained, inherent possibilities for brightening the music of Bach with the embellishments implied though not written in in original manuscripts were not taken advantage of. In fact, the merest bow to such 18th century figurations was made. The result was that this music lost some of its innate charm and sparkle.

The forthright interpretation of the Hindemith movement was the only way this music could have come off here. This music would have benefitted considerably with a larger organ. The concluding piece, while typical, was not unduly dated.

If the intent of this performance was to show what can be done with a very small organ in a small church with a very dead acoustic, I believe Mr. Cassels-Brown proved that such enterprise is possible if not necessarily completely successful. We must recognize that most churches are small and so are the instruments, therefore there is a value in having a few performances on such instruments. But it certainly does put a great burden on the performer, especially when the design of the organ does not allow the most possible, registrationally, and the tone quality of the instrument as a whole is essentially somewhat colorless. The artist met his challenge well indeed.

CHORAL and ORGAN RECITAL by THE CONVENTION SINGERS and VICTOR TOGNI. St. Matthias Church (see Stoplists).

Organ: Old Italian Masters	
Conzona Ariosa	Gabrieli
Toccata per l'Elevazione	Frescobaldi
Toccata e Canzona	Zipoli
Pastorale	Zipoli
Toccata en Sol minore	Pasquini
Choir: Motet-Come, Jesu, come	Bach
(Conducted by Carman H. Milligan)	
Organ: Three Chorale Preludes Jesu, meine Freude Gottes Sohn ist kommen In dulci jubilo	Bach
Prelude and Fugue in C Major	Bach
Choir: Cantata-Rejoice in the Lamb	Britten
(Conductor, Gerald Wheeler)	
Organ: Toccata primi toni, Op. 11	Sark
Siciliana	Togni
Te Deum	Langlais
The opening gro	
	1
Italian masters was a case of a little-goes-a-los	ng-way, and

Italian masters was a case of a little-goes-a-long-way, and we had to go too far. One less would have been plenty.

The Bach chorale preludes were adequately played However, in the second the reed solo over-balanced the accompaniment so much that one had to listen most carefully to hear it at all. The prelude and fugue showed the best playing of the earlier part of the program. It was well planned and worked out, and carefully if not thrillingly performed.

Of the later group of organ pieces, the Sark seemed to this listener rather more noise than music. The work composed by the performer was a rather disjointed series of episodes strung together without much to unite them. The Langlais Te Deum was by far the best playing of the evening.

The choral works were, to say the least, varied. Bach suffered from too much sameness of dynamic level. True, there were occasional increases, but they soon sank back to the same level. Pitch wavered a bit here and there, but all in all Bach was fairly represented, and credit is due both conductors for having trained in a short space of time a choral group especially engaged for this event.

The Britten met with mixed reactions—some liked it, some did not, and some couldn't decide. It is straightforward music with practically no textural repetitions. The style is generally recitative whether solo or chorus, and the organ wanders its own way quite unconcerned with what the voices are doing.

Occasionally the solo line or chorus seemed to be on the verge of something, but it never quite came off. As one listener said, it was as though the composer just wanted to write something and was totally indifferent as to whether or not it came off. The performance by The Convention Singers was fine, soloists were quite good though they did not have much to do.

St. Matthias Church is new and the interior is graced with beautiful, warm wood in the ceiling construction, but this usually reflective quality was somewhat defeated by the design and construction of side walls which served to diffuse sound greatly. The result was again a less than satisfactory amount of reverberation for the best discemination of music, be it instrumental or vocal.

W. O. T.

RECITAL by FREDERICK GEOGHEGAN, St. Patrick's (R.C.) Church and the NEW CHAMBER MUSIC ENSEMBLE directed by PIERRE ROLLAND (see Stoplists).

Organ:	
Prelude and Fugue in C Major	Bach
Les Cloches	LeBegue
Prelude in E minor	Bales
Scherzetto and Lied	Vierne
Toccata in B flat minor	Vierne
Organ and Orchestra:	
Concerto No. 2 in B flat	Handel
Orchestra:	
Fantasia upon one note	Purcell
Adagio and Fugue in C minor (K.546)	Mozart
Organ:	
Fantasie	Fricker

First performance in Canada

The announced program was preceded by the playing of "Rhosymedre" by Vaughan Williams as a tribute to the composer, whose death came during the convention.

The playing of the Bach C Major, fortunately not the same one heard the previous evening, was straightforward and along traditional lines. In the LeBegue one longed for a change of manual or some other variety in the frequent repetitions of phrases. The Bales (Gerald Bales is a native Canadian) was typical church prelude music and scarcely of recital caliber.

The Vierne Scherzetto suffered from a lack of clear articulation, perhaps due to a too fast tempo or a lack of consideration of the acoustics of the church. In the Lied the melody was obscured by the accompaniment—a more assertive solo was needed. The Toccata was the best up to this point, but even this suffered from poor articulation.

The Handel concerto, after a shaky start, was quite pleasant, and the orchestral pieces which followed were well done with attention to rhythm and especially such figures as the dotted eighths and sixteenths showed up the organist to one who was observant enough to notice.

The final work, by Peter Racine Fricker, was a very rambling structure sounding as though the composer did not quite know how to say what he intended. W. O. T.

RECITAL OF CCO ENAMINATION PIECES by GERALD WHEELER, All Saints' Church (see Stoplists).

Prelude and Fugue in G minor	Hindemith
Sonata No. 2	Hindemith
Sonata No. 3 (first movement)	Mendelssohn
Psalm Prelude No. 2 (first set)	Howells
Divertimento for Flute Stop	Karam
First performance	
O Eili -4 Eili	VA(*11

Toccata and Fugue in D minor (Dorian)

Here again a quite small organ was chosen for the playing of CCO examination pieces. Whether or not this was purposeful was not discovered, but I must say that, as with Alastair Cassels-Brown's earlier performance in Mackay United Church, to require an organist to play to best advantage music which presumably is to show just cause for its being chosen for examination purposes on so small an organ is in my estimation not completely fair. And this, as earlier stated, despite the fact that many churches and their organs are indeed small, therefore such a design may be considered as having logic, from this stand-

Before Mr. Wheeler began the program proper, he played an "Elegie" written by the Canadian composer Graham George the preceding evening and heard for the first time. This and one stanza of Vaughan Williams' hymntune "Sine Nomine" were played to the memory of the composer and followed a moment of silence with the audience standing.

Mr. Wheeler's interpretation of the opening Bach work was not very imaginative even though played with care as to detail. Again, the almost total exclusion of the ornamentation which livens this type of piece was noted. The Hindemith sonata's first movement was not a very probing reading although the second movement was fine, and the final movement was understated to good effect, even though the tempo was a bit too fast for my liking.

It was mighty good to hear some solid Mendelssohn played in sturdy fashion. Would that more organists were fearless enough to program more of this composer once in a while. CCO is to be congratulated on recognizing the worth of Mendelssohn and requiring it to be played by those seeking diplomas.

The Howells is of course basically service music in the restrained writing of British composers today—the compositional effort is wholly acceptable if seldom intriguing. On the other hand, if candidates for diplomas are to be considered as church musicians, compositions such as this must be understood and played acceptably on all counts.

The Divertimento by Frederick Karam, another Canadian composer of stature, was commissioned for this performance by the Ottawa Centre of the CCO and I have heartiest plaudits for a venture of this type. This is the sort of thing which serves to foster composition by contemporary composers. This piece is a pleasantly rhapsodic diversion which would have sparkled better on a more adequate organ. However, it is definitely material organists should look into for future recital programs, and Gerald Wheeler did a fine job with it.

The Dean of Canadian composers, Healey Willan, was not recognized nearly as much as I should have imagined, in this convention, especially some of his exquisite motets. The organ work at this performance is again service music, for the Eastertide, by a master craftsman, and valuable for reasons stated above in connection with the Howells prelude.

The final piece on this recital needs no comment on the music itself. I could again wish that Mr. Wheeler had had a better instrument and surrounding—an organ with sufficient resources for the full display of inherent possibilities in music. My felicitations to Mr. Wheeler for doing well indeed in surmounting difficulties.

I would not wish to give the impression in remarks during the course of the above reviews that Canada in general and Ottawa in particular does not have first class organs or buildings acceptable to the best dissemination of organ literature. It is inevitable that judgments are molded with the background of current American organ building in mind and that this is bound to flavor one's thinking to some extent.

Canadian churches, and organs, should be judged on their own merits, as these merits line up against present-day thinking in organ design, placement and much else, as well as church design, construction, and so forth. I feel that to date Canadian organs heard at this convention hue fairly closely to traditional British concepts in design and tone color. Whether this is good or bad is quite beside the point.

It remains to be seen whether the Hill, Norman and Beard instrument in St. Matthews' Church will point the way toward revised thinking in organ design, for Canadian organists. This organ is a departure from older instruments, in several ways, and reflects the thinking of both American and Canadian organ builders today. Whether or not this design change will be completely successful will depend to some degree on how much success organ builders and church architects will have in their particular collaborative efforts, and without which no organ installation will ever be wholly successful.

R. B.

The concluding event of the

convention was the banquet in the Chateau Laurier, that famous hostelry, at which the CCO national president was chairman of the evening.

An excellent dinner was served with almost dizzying speed and efficiency by an obviously highly trained corps of waiters. There were numerous toasts made, and before the presentation of diplomas and the speaker of the evening



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Thomas Kines entertained with a delightfully pleasant group of folk songs.

Diplomas of Fellow of the CCO (Honoris causa) were presented to Dr. S. Lewis Elmer, retiring president of the AGO, and to Mr. Reginald Geen, one of the outstanding members of the CCO. A diploma of Fellow, by examination, was given to Keith L. Hopkins; and diplomas for the Associateship were presented to Albert Comer, Raymond Gould, Walter Kemp, Peter W. Snyder, and Ronald T. Woolard.

The American Guild of Organists could take a leaf from this, and think about the possibility of awarding its diplomas in future conventions at the banquet. This of course might be a bit complicated since AGO has a biennial rather than annual convention.

The speaker of the evening was Arnold Edinborough, editor of the Kingston Whig Standard. He is a brilliant speaker who offered his listeners much to think about. I could have wished more Americans (there were 74 in attendance) could have heard his words differentiating between bigness and greatness.

There is danger in even thinking of comparing a CCO convention with one of AGO, for the two organizations, while so similar in intent and purpose, are vastly different in scope. I give praise to Canadians for their loyalty to their organization. The percentage of attendance at this convention was singularly high (as it was at the ICO in the summer of 1957). There would not be a single building which could house so high a percentage of AGOites in convention.

The comparatively smaller organization which is CCO has its advantages. So has a three-day convention advantages over one of five days. I would say that with one exception this convention was replete with all the facets of a well designed meeting. The exception was the almost total lack of exhibits—one of the big points in many conventions. But this may not be considered so important a facet of convention life by CCOites, and perhaps they may have a point.

On the other hand, I noted that the one music store which did have music on display theoretically did a bit of business, to judge by the amount of those who looked over this exhibit.

In 1959 the Dominion Convention of the Canadian College of Organists will observe its golden anniversary with a meeting in Toronto. If the Toronto Centre presents as interesting and varied an agenda as did Ottawa in 1958, and as graciously worked out by its convention committees, this will be an event well worth noting by organists and church musicians everywhere, and on both sides of the border.

TAO is happy to have been among those present—to have made a host of new friends—to have renewed contact with many friends of long standing—to have enjoyed so thoroughly the hospitality and warmth of the capitol of the Dominion of Canada.

R. B.

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Present Century Trends in the Organ Music of Germany and France Charles J. Waters

Dr. Charles F. Waters has written about organ music for the English journal, Musical Opinion, for many years. That paper published in 1931 his historical survey, "The Growth of Organ Music," and in 1957 a second edition bringing this survey up to date. Dr. Waters is a composer of organ music and a church organist. TAO welcomes him as a new contributor to its pages.

During the last three hundred years the course of organ music in Germany and certain adjacent countries has lain almost entirely in the development of the basic forms initiated by the predecessors of Johann Sebastian Bach: Buxtehude, Böhm, Pachelbel and

These forms include the toccata, which originally comprised successions of chords contrasted by rapid scale passages; the fugue; the chorale prelude, involving the treat-ment in various ways of the Lutheran hymn-tunes beloved by the people of those countries; and the ground-bass, the last-named being singularly appropriate to the organ with the pedals treading out the recurring theme below a changing superstructure for the manuals.

Such forms might have been set aside under the influence of the sonata as established by Beethoven in other spheres of instrumental music, but in their adaptation of sonata design to the idiom of the organ Gustav Merkel (1827-1885) and Joseph Rheinberger (1839-1901) resorted to fugal methods; both used the ground-bass for one of their final movements and Merkel used two chorales in one of his sonatas, and Rheinberger plainsong in two of his.

In the succeeding generation Max Reger (1873-1916) and Sigfrid Karg-Elert (1877-1933) resuscitated the basic forms in terms of ornate textures. The outlook of the former was essentially "classic" and he wrote prolifically in accomplished polyphony. Toccatas, fugues, canons, groundbasses and chorale preludes are to be found in abundance among his vast output.

Karg-Elert, however, endowed such forms with a warmth of expression that recalls the romanticism of Schumann. Moreover, he made two excursions into the fields of impressionism, resulting in the Three Impressions published in 1909, and the Seven Pastels from the Lake of Constance of some years later. "Abandonment of the picture-painting element" came with his plainsong pieces Cathedral Windows, published in 1923; and in his Partita in E he dothed the old-time dances in colorful material that demands a wide range of ensembles with light mutations, distinctive solo registers, and a reserve of power beyond the resources of an average three-manual organ.

For subsequent composers no attraction; seem to have held by the romanticisms of Karg-Elert's treatment of the basic forms and his impressionist pieces; Reger has been their guide. Accomplished in symphony and opera, the distinguished Austrian composer, Franz Schmidt (1874-1939) might well have written his Toccata and Fugue of 1935 under Reger's influence, with its complicated stretches of fugal writing, and in the work

In the course of the last twenty years, however, textures have become much thinner and the scores of some recently published compositions bear a closer resemblance to those of Bach's predecessors than to Reger. An Orgel Konzert by Hans Friedrich Micheelson dated 1947, for instance,

of some lesser-known composers his methods are reflected.

opens with a single semi-quaver part to be shared by the hands and closes with a three-part fugue. Two-part writing over a sustained pedal, or alternating tonic and domi-nant, is to be found in a set of chorale preludes by Helmut

Walcha, published in 1954.

The spirit of the early suite, rather than the Beethoven sonata, is reflected in some sonatas by Johannes Driessler which were published in 1956. Each movement is headed by the title of a chorale, but its outlines are often disguised in florid part-writing. In the Allegro on "Wachet auf," however, each of the three parts of the trio texture opens with the first line of the melody. A movement entitled Aria comprises an elaborate canon between the two manual parts and fugal methods are to be seen elsewhere.

It would seem that there has been a marked trend in Germany towards thin textures that would be satisfying on the small organ. Yet in style and mood German organ music has remained consistently "classic."

In France the use of plainsong as a basis for organ music has had a continuous history of over four hundred years. The anonymous pieces published in and around the year 1531 by the Parisian publisher Pierre Attaingment can be regarded as having been given a sequel in L'Orgue Mystique, the fifty-one sets of five pieces each by Charles Tournemire (1870-1939) that were published in the course of the decade before the Second World War.

More recently another successor to César Franck at Ste.-Clothilde, Paris, Jean Langlais, the present organist of this church, has used plainsong with much variety of texture in his Trois Paraphrases Grégoriennes. With the third of the latter it is of interest to compare a Postlude on the same outline for the Te Deum by Léonce de Saint-Martin, organist of the Cathedral of Notre-Dame, Paris.

It would seem that Charles Marie Widor (1845-1937) and Louis Vierne (1870-1937) are not to have any successors as composers of the cyclic form to which the name symphonic" was applied: a form comprising five or more movements in the nature of a suite rather than a symphony as the term is generally understood. Among the numerous compositions written by Marcel Dupré, however, there is a Passion-Symphonie, in the first movement of which he used "sonata form."

Apart from isolated examples of a "symphonic" type, and the compositions based on plainsong, French organ music would appear to have become largely concerned with the portrayal of scenes, sometimes of nature but more often Biblical. Ermend Bonnal's Paysages Euskariens affords examples of a description in sound of a country scene. Langlais in his *Poèmes Evangeliques* speaks of "L'Annonciation," "La Nativité," and "Les Rameaux." His reticent treatment of the first and second subjects is contrasted by the superstructure of rapid quavers in the third piece, below which the pedals give a succession of long notes marked "Hosanna Filio David."

Jehan Alain, who was killed while working with the French Underground in the Second World War, went a stage further along the "portrayal" path in two pieces entitled Le Jardin suspendu and Litanies. Repetitions of a brief stretch of three-part writing and a part that hovers above are to be found in the former, which depicts "the artist's ideal, fugitive and forever pursued;"

(Concluded on page 376)

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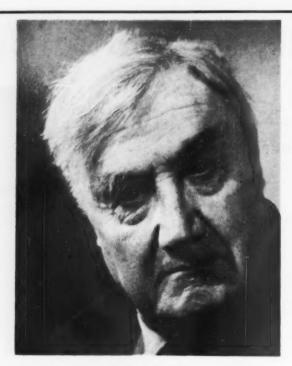
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The Dean of British composers, oft-times known as the "grand old man of English music," died August 26 at his home in London, England. At the time of his death he was working on a setting of carols which were to be performed next Christmas.

His last large form work was his Symphony No. 9 in E minor, completed last November, which is scheduled for a first American performance later this year by Leopold Stokowski and the Houston Symphony Orchestra.

A modest man who disliked publicity, Vaughan Williams was a professor of composition in the Royal College of Music. He had visited the United States three times. In his last years he had suffered deafness, as did Beethoven and Smetana. His compositions covered almost every form, both instrumental and choral, and included a small number of works for the organ, the best-known of which, perhaps, is the Prelude on the Welsh tune "Rhosymedre."

It has been announced that the composer's ashes will be buried in Westminster Abbey although the date of the ceremony is not yet known.

and two outlines receive colorful treatment in the latter with its expressed intention of reflecting the soul in prayer.

Oliver Messiaen presented the contrast he pictured between "la vie terreste" and "l'éternité bienheurese" in his Diptyque, comprising two sections: a long stretch of writing in the minor key and a shorter and quieter stretch in the major.

How often in listening to orchestral music has it been possible to exclaim that a passage suits perfectly the instrument for which it was written, possibly by which it was inspired! In his Suite Française Langlais wrote under the spell of individual stops and characteristic ensembles, for the movements include a "choral sur la voix humaine."

"arabesque sur les flûtes," and "nazard." Messiaen ventured into the realms of nature with his *Chants d'Oiseaux*, reproducing the songs of various birds.

Two different courses seem to have been followed by composers for the organ in France in recent years, which may be termed "plainsong" and "portrayal."

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The Baroque in Organ Music

Rowland W. Dunham

American organists today find themselves in a situation that is strangely confusing. On one hand there is the group that are enthusiasts of the contemporary. In our specialty, extremists exploit a technique promoting the vices of dissonance and atonality.

The other side would limit musical activity to those 150 years before 1750. In this attitude much of the propagation may be attributed to that branch of the profession known as musicology. Music of the period between, known as Classic and Romantic, would be completely eliminated as quite unsuitable for modern performance.

Our organists are too generally caught in the quandary of following one or the other of these trends. Many are impressed by the arguments of those who insist upon the undoubted superiority of the ancient product. Others, while accepting this literature, find their sympathies strongly directed toward the music written today.

Organ playing in this country is at a high level in some respects. Our young players are usually possessed of a fine mastery of the instrument. Since the education of musicians is now in the hands of the academic institutions, the exigencies of a crowded curriculum have consigned study of theoretical aspects to narrow limits in classes which may be incomplete and superficial. As a result the playing angle may be adequate while the comprehension of the fundamental basis of the art is but frag-

With a situation like this there is small wonder that graduates of this system find themselves unable to cope with the problem of personal evaluation. In much of their study the various phases of theory have been appallingly inadequate. Any appraisal of a composition may therefore be made through a casual playing through or listening to a recording-a process which can scarcely give the organist a thorough basis for consideration. He has seldom learned the actual techniques of musical composition, the details of texture as displayed in both choral and instrumental polyphony

Establishment of repertoire is largely begun with a nucleus of works learned as a student, to which additions must be made for practical reasons. A simple method may be to adopt pieces heard in recital or church which seem attractive at the moment; or to secure copies of works listed in programs found in our journals, as played by organists of apparent prominence.

This process of accumulation may result in a well rounded

playing library-and it may well tend to certain types of literature which have been described. Catholicity must ever be sought by any organist who wishes to be worthy of his craft. Lacking taste and knowledge, a comprehensive study of missing details or discrimination in the selection of what others are playing would definitely appear to be in-

Let us examine the matter of this "Baroque" music. Every self-respecting music department boasts of its musicological activity. There must be a research specialist with a doctor's degree who gives courses that seem highly erudite. Numerous concerts of the early music, on harpsichords, obsolete instruments and organs with 'clarified ensembles" saturate the student body with the virtues of the period before 1750. What is Baroque in

Howard McKinney says in his Discovering Music (American Book Company) that the "Baroque era takes its character from the grandiose Italian architecture, by which the Church during the period of Counter-Reformation endeavored to regain something of its lost prestige" (page 503 in the revised edition). The period, roughly succeeding the Renaissance, is adequately described in the Harvard Dictionary (Harvard University Press). Organists whose historical understanding is at all hazy should read these ac-

There are several details regarding the music of this formative period in music which need clarification. These matters affect the details of a formation of the stable technique of composition which followed on the culmination of the style with J. S. Bach.

First of all, the art grew up in two parallel lines. There was the familiar evolution of a procedure emanating from the invention of plainchant melodic practices. By combining two or more melodic lines an art was born. True, it was impeded by the existence of at least four varieties of scale forms. Presently came a real problem, to conform a purely melodic structure into the complexities of a texture which contains barmonic elements.

It is indeed a miracle that such amazing music resulted from the long years of experimentation. Palestrina is usually regarded as the epitome of the first period of musical exploration. No adequate perspective of the evolution of musical art can be complete without an understanding of those early years.

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species gives scanty information. A thorough study of the subject may be suggested through the following texts: Jeppeson: Counterpoint; Merritt; Sixteenth Century Poly-

phony; Jeppeson: The Palestrina Style and the Dissonance.

Then came the Revolution of 1600 (circa) when a new phase appeared—the opera. In this venture is to be found the use of the other side of our musical infancy—the unrestricted music of the people. A feature of this expression of the secular life was the use of scale forms that seemed adaptable for the purpose. Of greatest significance was the Ionian mode, identical with our major scale, rejected by the Church as blasphemous because of its suggestion of secular occasions. Material revealing this phase of unpremeditated composition is today abundant. Troubador and similar melodic ventures are typical.

No detailed account of the new direction music pursued following the sensational popularity of opera and its related fields, like chamber music and secular vocal music, is necessary. The art underwent a complete transformation from the technique governing polyphony in the church to a secular adaptation of existing principles to a secular premise with ever increasing exploitation of a new style-instrumental music. It might be noted that the Reformation of Luther in Germany had initiated a different musical trend toward music in the church, as well as the vernacular of the people. Limitations prescribed were gradually abandoned and the chromatic instrumental types appeared.

A close examination of organ music of the Baroque 150 years will reveal the progress made gradually in the tech-nique of this new musical idiom. Melodic restrictions slowly disappeared. Harmonic proscriptions such as the tritone became obsolete for instrumental music. It was a period of probing. Daring dramatic composers found ex-citing effects far removed from the past. For example, the introduction of the unprepared discord of our mild friend, the V2, by the 17th century Monteverde must have sounded most astounding.

Another element in the evolution of the new venture was the stabilizing of the keyboard. In the Harvard Dictionary will be found an excellent account of this subject. From a C-C (white key) keyboard the need for B-flat to soften the tritone added an item in musica ficta (used in the first signature we had). Presently came the breakdown of the modal system with two modes in place of four or eight. After 1450 the full chromatic keyboard eventuated. Tuning was based approximately on scientific relationships.

This brought an irritating falsification to the ear when any keys far removed from C Major were attempted. The result was that modulations were exceedingly limited. Also relevant are the tonal confusions that are evident in many compositions. At times a B-flat might suddenly appear, possibly to correct a tritone effect. Immediately a B-natural with no modulatory compensation often gave a disturbing cross relation. These items may explain the problems that had to be solved or compromised through virtually the en-

At the close of the 18th century a new system of tuning keyboard instruments appeared in what is called equal temperament. In 1722 J. S. Bach gave his approval of this compromise arrangement in The Well Tempered Clavichord. (See the Harvard Dictionary under Temperament for details of this revolutionary keyboard in-

With this final advance was the establishment of a keyboard instrument capable of meeting all tonal demands which made inevitable a freedom of technique hitherto impossible. The Mannheim School with its premise of homophonic style was quickly followed by the Classic and Romantic cycles familiar to all.

To return to the 1660-1750 period, it would be well for organists to understand that the span of 150 years was a changing one. With the beginning of a chromatic tonal system under a most limited tuning of keyboard instruments the success of those enterprising composers was amazing. The problem for us today is to evaluate such music properly.

Compare the music of Frescobaldi or Scheidt with that of Pachelbel or Buxtehude and there will be readily revealed advances found in the latter, a result of progress in technique and a background of experimentation for the later

musicians.

Many organists believe the early organ works of Bach to be typical of this great master. Actually they are imitative of the music of Buxtehude and Pachelbel. In the so-called middle period (Weimar), more individual and distinguished music bears small resemblance to those early efforts. The equal temperament system exerted such a tremendous effect upon musical composition as to alter completely the style. Previous efforts, while not without influence, seem to have been relegated to virtual obscurity.

To clarify the process of the Baroque period some detail may be justified. The inevitable influences of keyboard changes and a more practical system of tuning have been noted. Restrictions of tritone effects had decreasing significance in instrumental music. An examination of other details are worthy of attenion.

With the earlier limitations of modulatory range, exploitation of material had to be concerned almost solely with interweaving of melodies. Within such a texture harmonic results were incidental. In certain types, such as the violin music by the Italians, a beginning was evident along homophonic music which was to come. But generally the method was an expression of the modal choral polyphony based on a major and minor scale premise.

Adoption of the principle of imitation was naturally made under new methodology. That parallel type of imitation within the same voice—known as the sequence—was found to be instrumentally effective. This was not permitted by such earlier composers as Palestrina. Thus the Baroque technique consisted of a formation of texture features.

ing imitation and sequence.

Without detracting from the effectiveness of such music it must be made clear that only in the later works of Bach do we find elements that give true vitality and variety. Even the great cantor had to serve his apprenticeship under restricted conditions. His early organ works furnish evidence of such efforts. Any thorough musician knows that there are no great difficulties in constructing textures through constant imitations and sequences—it is only by making these repetitions varied (not at all exact) that musical acceptance can be discovered. When Bach found solutions for the process and a freedom of tonality, he stabilized his technique to the artistic level.

After the close of this generation culminating in the glorious music of J. S. Bach—and his oblivion for the next hundred years—another period arose. Starting with the Mannheim School and Sebastian's son Philip Emanuel, an abrupt change altered the world of music. This was the so-called Homophonic Style, wherein emphasis is placed upon a single melody. Exploitation of chords (harmony)

occupied a major activity.

There is no need to recount the good and the bad results. It will suffice to point to the creations of Mozart, Haydn, Beethoven, Brahms as the giants of the 150 years following 1750. In the recent past composers have turned away from the subjective expression of Romanticism in many instances. Exploitation of dissonance and a realistic antithesis of those types of beauty often verging on the sentimental are conspicuous today.

For intelligent evaluation of Baroque music it is necessary

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What is needed, however, is some close personal study of any music that will be within the organist's repertoire. It is not enough to accept the opinion of another organist, regardless of his reputation. Musicologists are often students of a particular period to the exclusion of all others—often they are not practical performers at all. Mr. Alec Wyton put his finger on the criterion in an article entitled "... that it be good as music," TAO, July 1957. Make your own appraisal but be sure that it is well founded. Music must be definitely good music for any church performance.

A colleague recently told me he found some beautiful and some very dull music of Baroque vintage, that publishers knew little about musical values, and that too many organists played the worst of it because it was so easy to learn. "No practice to get by!"

Organists in churches occupy positions of real responsibility. By exercising their intellect and musical training they should have a broad outlook that includes all music worthy of their profession. Then they will not allow themselves to become adherents to a fad that may bring unfortunate results.

For example, there have been many churches recently that have been victims of the opinion of an extremist who has presumed to demand a particular kind of an organ. Such an instrument designed to imitate the organ played in 1650 is suitable theoretically only for music of 200 years ago. This kind of an instrument can be of no use for other music. What a pity the church has been treated so badly!

Organ music in the church service must be regarded as a serious problem. Only by conscientious presentation of all appropriate literature can those who profess and call themselves organists deserve the honor of their calling.

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Editorially Yours

THAT WORD ACOUSTICS - No. 3

In the "You, the Reader" columns of this issue is a long letter from an uneasy chap who lives in Michigan but who, when he travels keeps his ears and eyes and mind open—who investigates and takes notes—who fearlessly recounts a triple-phased experience in one mid-western city.

His letter is far longer than we customarily have space for but its contents merited its inclusion. We suggest you read this letter and file much of its comments in your "memory stack."

This column now points up a few of the salient items in this letter: I) that architects are one of the chief reasons why churches and concert halls being built today are not satisfactory for music in general, organ music in particular, and, for that matter for the best of what may be termed the purpose of speech in worship; 2) that an auditory environment for speech need not be poor for music, and vice versa; and 3) that organ design and installation possibilities require far more study and research than the great amount already accomplished by organ builders and others. Other points made in this letter must be discarded for purposes here.

About point one above. There are untold instances in which the design, materials, space and shape factors, methods of construction, as well as basic philosophy and understanding by architects have ruined a space for music—be this space sacred or secular—instances where the blame must be placed squarely and solely on the architect as representing all who associated with him on the determination of these projects.

But there are many more poor results for these spaces which investigation shows clearly are not the architects' solely—or even in very large measure. Any architect who designs a church has as many "clients" as there are ministers and laymen in the congregation, and, heaven help the architect if his ideas differ one whit from the customarily stupidly conceived ideas and demands made by clergy and laymen alike.

Too many clergymen are interested basically in one thing only: will his voice be heard? Secondly, he is concerned all too largely with the visual impact of a worship area and he is minimally to totally unlearned in the practical facets of acoustics and inherent demands made by space shapes and other factors.

From past personal experience we have the feeling that even brilliant, well-educated, cultured laymen take a fantastically odd and considerably stubborn attitude when it comes to the matter of church design and all that goes with it. Men and women serving on building, music and other committees related to the design and construction of a church apparently put aside completely the recognition that humanity, life, and technologies have moved forward from the gas-lit era.

They actively shun the methods and technologies of 20th century life they would not dream of doing without on week days, and insist on philosophies and technologies

altogether out of step today. There would seem to be a fear of striking out boldly to require today's House of God to be in and of its own time and place—as proud, as virile, and as worshipful as churches of past eras and generations were in their day and in the light of what was then known.

Space precludes more on this point but we could show in exact instances the type of thinking we mean.

More or less the same thing happens in concert hall design: the client, be it a government or private group, too often, with intent, requires of an architect so much that is difficult to impossible that it is no wonder our present-day auditoria in which music is heard are colossal failures.

With both sacred and secular spaces, perhaps the greatest single bogey is that of economics—there is seldom enough money available to permit an acceptable architectural-acoustical solution for a space—for whatever purpose—let alone achieve anything approaching an ideal solution.

Now a word about point two. Any acoustical physicist can prove that music and speech can live together amicably. Some compromise may have to be made from certain persons' ideas and ideals. Life, compassionately lived, is also a compromise in one way or another, yet we seem to survive rather well, don't you think?

We continue to maintain that one of the chief reasons why spaces for secular and sacred speech and music are failures to large degree is the fault of one or more of the following factors: I) architects and laity who have not accepted that best conditions for sound in an enclosed space must be in large amount a matter of space shaping: 2) well considered functional relationships for all that happens in these spaces, and why: 3) the recognition that firstly these spaces are controlled by sound insulation—the exclusion of outside, unwanted noise—and that this will never be accomplished by padding interior surfaces by absorptive materials and furnishings. Again, the implications here are such that more space than we have is needed for detailed analysis and explanation.

About point three. It is becoming increasingly evident that ideals in organ design for churches and concert halls will have to be integrated into a far larger area of consideration and study before real progress will be made. Tracker or electric action, exposed pipework and the like are but small contributing factors.

Far more important is design itself as this is related a) to the purpose and use of the instrument; b) to the architectural and acoustical design of the space in which an organ is housed (the room is usually at least 50% responsible for the sound of the organ and in a sense becomes the sound box for it); c) to the utter necessity for an amicable, intelligent and mutually respectful working relationship between architect and organ builder—one which is firmly cemented while the architectural design is yet in its earliest drawing board stage.

When such a working relationship exists, details such as resources and size of the organ, its placement in the room, its important visual aspect, and numerous other things can be integrated into the total project in logical, sensible order and continuity.

Much of the blame for the poor results found in churches and auditoria today can be placed on inadequate pre-

liminary planning and the inability and/or refusal of clients to accept the recommendations and solutions of architects and organ builders. The decisions of professionals in their respective fields must be respected—clients must put their trust and faith in these artisans whom they have engaged, presumably, because they know their business.

To engage the best people in every field connected with the design effort of a church or auditorium does not necessarily insure a perfect result; but until a greater amount of faith is placed by clients in the experts they engage, the client is honor-bound to accept the solution of such artists, no matter what their primary field of endeavor.

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(Easy)McKasson-Lynn	.25
On Christmas Day-SATB, Piano or Organ Acc.	
(Medium)Strickland	.20
Raise Your Voices and Rejoice (Old Polish Carol)—SATB,	
a cappella (Easy)Kozinski	.22
Rise Up Shepherd, and Follow—SATB, Soprano solo,	25
a cappella (Difficult)Averre	.25
Sunny Bank-SATB, a cappella (Medium)McLaughlin	
Write for Choir Loft Catalog and new Choral Music Circular	

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Stoplists

M. P. MÖLLER, INC. Hagerstown, Maryland FIRST BAPTIST CHURCH Houston, Texas

Inadvertently, the following stoplist was omitted from the group which appeared in the August issue covering the Houston convention of the AGO. We apologize to M. P.

Voices—29. Ranks—34. Stops—57. Borrows —5. Extensions—2. Pipes—2054.

GREAT (unenclosed)

Quintaton, 16 ft., 61 pipes Principal, 6 ft., 61 pipes Bourdon, 8 ft., 61 pipes Octave, 4 ft., 61 pipes Octave, Quint, 2 2/3 ft., 61 pipes Super Octave, 2 ft., 61 pipes Fourniture, 4 ranks, 244 pipes (Chimes, Ch.) (Harp, Ch.) Iremulant

SWELL

Rohrflöte, 8 ft., 61 pipes Viole de Gambe, 8 ft., 61 pipes Viole Celeste, 8 ft., 61 pipes Principal, 4 ft., 61 pipes Flute Triangulaire, 4 ft., 61 pipes Octavin, 2 ft., 61 pipes Plein Jeu, 3 ranks, 183 pipes Bassoon (1/2 length), 16 ft., 61 pipes Trompette, 8 ft., 61 pipes Rohrschalmei, 4 ft., 61 pipes

Lochgedokt, 8 ft., 61 pipes Kleine Erzahler, 8 ft., 61 pipes Kleine Erzahler Celeste, 8 ft., 49 pipes Nachthorn, 4 ft., 61 pipes Nazard, 2 2/3 ft., 61 pipes Blockflöte, 2 ft., 61 pipes Tierce, 1 3/5 ft., 61 pipes Cromorne, 8 ft., 61 pipes Chimes, 21 tubes Harp, 49 bars Tremulant

ANTIPHONAL (console only)

Cor de Nuit, 8 ft. Salicional, 8 ft. Prestant, 4 ft. Mixture, 2 ranks Irompette, 8 ft. Tremulant

PEDAL Contrebasse, 16 ft., 12 pipes Bourdon, 16 ft., 56 pipes (Erzahler, 16 ft., 12 pipes, Ch.) Quintaton, 16 ft., Gt.)
Principal, 8 ft., 56 pipes
(Bourdon, 8 ft.)
Erzahler, 8 ft., Ch.)
Quinte, 5 1/3 ft., 44 pipes
(Super Octave, 4 ft.) Bourdon, 4 ft.) Quinte, 2 2/3 ft.) Octavin, 2 ft.) Posaune, 16 ft., 56 pipes (Bassoon, 16 ft., Sw.) (Posaune, 8 ft.) (Clarion, 4 ft.) ANTHIPHONAL PEDAL (console only)

Sub Bass, 16 ft. Cor de Nuit, 8 ft. Flute, 4 ft. Couplers 35 Gt.: G-16-8-4, S-16-8-4, C-16-8-4, A-16-8-4. Sw.: S-16-8-4 Ch.: S-16-8-4, C-16-8-4, A-16-8-4. An.: A-16-8-4. Pd.: G-8-4. S-8-4. C-8-4. A-8-4.

Combons 38: G-6. S-6. C-6. A-6. P-6. Tutti-8. Reversibles 6: GP-4. SP-4. CP-4. AP-4. Full Organ. All Sw. to Sw. Crescendos 4: S. C. A. Register.

SOUTH AFRICAN ORGAN BUILDERS

(PIY.) LTD. Silverton, South Africa ST. ALBAN'S CATHEDRAL Pretoria, South Africa Designer: J. S. Yates, in consultation with Charles Norburn

Case: Functional design prepared by the builders in cooperation with the architect, E. W. N. Mallows

Organist: Charles Norburn

Voices-23. Ranks-25. Stops-40. Borrows -6. Pipes-1455.

GREAT (unenclosed)

Double Open Diapason, 16 ft., 73 pipes Large Open Diapason, 8 ft., 61 pipes. (Small Open Diapason, 8 ft.) Stopped Diapason, 8 ft., 61 pipes Principal, 4 ft., 61 pipes Twelfth, 2 2/3 ft., 61 pipes Fifteenth, 2 ft., 61 pipes (Trumpet, 8 ft., Sw.)

SWELL

Geigen, 8 ft., 61 pipes Waldflute, 8 ft., 61 pipes Echo Viol, 8 ft., 61 pipes Viole Celestes, 8 ft., 49 pipes Octave Geigen, 4 ft., 61 pipes Mixture, 3 ranks, 183 pipes Double Trumpet, 16 ft., 85 pipes Trumpet, 8 ft.) Clarion, 4 ft.) 3 blank knobs Tremulant

CHOIR

Open Diapason, 8 ft., 61 pipes Lieblich Gedeckt, 8 ft., 61 pipes Bell Gamba, 8 ft., 61 pipes Harmonic Flute, 4 ft., 61 pipes Piccolo, 2 ft., 61 pipes Clarinet, 8 ft., 61 pipes (Trumpet, 8 ft., Sw.) (Clarion, 4 ft., Sw.) Tremulant

PEDAL

Sub-Bourdon, 32 ft., 44 pipes (quinted) Open Diapason, 16 ft., 32 pipes (Contra Bass, 16 ft., Gt.) Sub-bass, 16 ft.) Bourdon, 16 ft., 32 pipes Principal, 8 ft., 44 pipes (Bass Flute, 8 ft.) Fifteenth, 4 ft.) irombone, 16 ft., Sw.) (Trumpet, 8 ft., Sw.) Couplers 14: Gt.: S-16-8-4. C. Sw.: S-16-8-4. Ch.: S. C-16-8-4. Pd.: G. S. C. Combons 19: G-5. S-5. C-4. P-5. Cancels 5: G. S. C. P. Tutti. Crescendos 3: S. C. Register. Reversibles 5: GP. SP. CP. SG. Tutti.

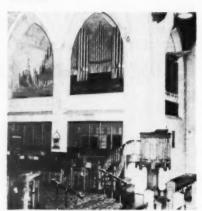
HILL, NORMAN AND BEARD England and Canada ST. MATTHEW'S ANGLICAN CHURCH Ottawa, Ontario, Canada Dedicated: September 22, 1957 Recitalist: Gerald Wheeler Voices-42. Ranks-49. Stops-60. Borrows -5. Extensions-1. Pipes-2824. GREAT

Contra Geigen, 16 ft., 85 pipes Open Diapason, 8 ft., 61 pipes

(Geigen Principal, 8 ft.) Stopped Diapason, 8 ft., 61 pipes (Octave, 4 ft.) Flute Ouverte, 4 ft., 61 pipes Twelfth, 2 2/3 ft., 61 pipes Fifteenth, 2 ft., 61 pipes Rauschquinte, 2-3 ranks (19-22), 147 pipes Harmonic Trumpet, 8 ft., 73 pipes (Octave Trumpet, 4 ft.) The Harmonic Trumpet is displayed in

the South Transept, en chamade. SWELL

Violin Diapason, 8 ft., 61 pipes Hohl Flute, 8 ft., 61 pipes Echo Gamba, 8 ft., 61 pipes Voix Célestes, 8 ft., 49 pipes Principal, 4 ft., 61 pipes Harmonic Flute, 4 ft., 61 pipes Super Octave, 2 ft., 61 pipes Mixture, 3 ranks (15-19-22), 183 pipes Scharf, 2 ranks (26-29), 122 pipes Double Trumpet, 16 ft., 61 pipes Horn, 8 ft., 61 pipes Oboe, 8 ft., 61 pipes Clarion, 4 ft., 61 pipes Tremulant



CHOIR

Quintade, 8 ft., 61 pipes Viole d'Orchestre, 8 ft., 61 pipes Concert Flute, 4 ft., 61 pipes Lieblich Nazard, 2 2/3 ft., 61 pipes Piccolo, 2 ft., 61 pipes Tierce, 1 3/5 ft., 49 pipes (Harmonic Trumpet, 8 ft., Gt.) Tremulant

POSITIV

Chimney Flute, 8 ft., 61 pipes Dulciana, 8 ft., 61 pipes Octave, 4 ft., 61 pipes Gemshorn, 4 ft., 61 pipes Nazard, 2 2/3 ft., 61 pipes Blockflöte, 2 ft., 61 pipes Terz, 1 3/5 ft., 61 pipes Larigot, 1 1/3 ft., 61 pipes Sifflöte, I ft., 61 pipes PEDAL

Harmonic Bass, 32 ft., 12 pipes (20 from Bourdon) Major Bass (wood), 16 ft., 32 pipes (Contra Geigen (metal, 12 pipes, Gt.) Bourdon, 16 ft., 56 pipes (Quintaton, 16 ft., 12 pipes, Ch.) (Principal, 8 ft., Gt. Contra Geigen) (Bass Flute, 8 ft.) Choral Flute, 4 ft.) Cornet, 3 ranks (12-15-17), 96 pipes (Quartain, 2 ranks (19-22), 32 pipes—plus 32 from Gt. Contra Geigen) Bombarde, 16 ft., 56 pipes Trumpet, 8 ft.) (Clarion, 4 ft.) Couplers 16: Gt.: S-16-8-4. C. Po. Sw.: S-16-8-4.

Ch.: C. S.
Po.: P.
Pd.: G. S-8-4. C Po.
Combons 26:
G-4. S-6. C-4. Po-4. Pd-4. Tutti-4
Crescendos 3: S. C. Register.
Reversibles 7: GP. SP. CP. PoP. CG. Pd.
Bombarde. Full Organ.
Cancels 1: General

DEDICATION RECITAL

Overture to "Otho"
Fanfare
Nicel with Variations
Chorale Preludes
Have mercy, Lord, on me
Rejoice, beloved Christians
Toccata and Fugue in D minor
Pièce Héroique
Benedictus
Handel
Purcell-Biggs
Balbastre
Bach
Bach
Franck
Reger

Sonata Eroica Jongen
The organ in St. Matthews' Anglican
Church is known as the War Memorial Organ,
and the memorial tablet reads: "This organ
is dedicated to the worship of God here on
earth and in memory of the Parishioners
called to His worship in Heaven in the
Second World War, also as a thank-offering
for the safe return of the others who served."
The memorial tablet is placed beneath the
organ case in the South Transept.

CASAVANT FRERES, LIMITEE, 1932 St. Hyacinthe, P. Q., Canada CHRIST CHURCH CATHEDRAL Ottawa, Ontario, Canada Voices—36. Ranks—41. Stops—45. Borrows —2. Pipes—2594.

GREAT

Double Open Diapason, 16 ft., 68 pipes
Open Diapason, 8 ft., 68 pipes
Open Diapason, 8 ft., 68 pipes
Hohl Flute, 8 ft., 68 pipes
Stopped Diapason, 8 ft., 68 pipes
Octave, 4 ft., 68 pipes
Wald Flute, 4 ft., 68 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 204 pipes
(Tuba, 8 ft., Ch.)

SWELL

Bourdon, 16 ft., 68 pipes
Open Diapason, 8 ft., 68 pipes
Stopped Diapason, 8 ft., 68 pipes
Viola da Gamba, 8 ft., 68 pipes
Viola da Gamba, 8 ft., 68 pipes
Viola Céleste, 8 ft., 68 pipes
Harmonic Flute, 4 ft., 68 pipes
Flautino, 2 ft., 61 pipes
Cornet, 4 ranks, 272 pipes
Couble Trumpet, 16 ft., 68 pipes
Cornopean, 8 ft., 68 pipes
Cornopean, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Tremulant

CHOIR

Contra Dulciana, 16 ft., 68 pipes Violin Diapason, 8 ft., 68 pipes Clarabella, 8 ft., 68 pipes Viole d'Orchestre, 8 ft., 68 pipes Dulciana, 8 ft., 68 pipes Lieblich Flute, 4 ft., 68 pipes Nazard, 2 2/3 ft., 68 pipes Piccolo, 2 ft., 61 pipes Tierce, 1 3/5 ft., 61 pipes Clarinet, 8 ft., 68 pipes Tuba, 8 ft., 68 pipes Tuba, 8 ft., 68 pipes

PEDAL

Resultant, 32 ft., 12 pipes Open Diapason, 16 ft., 32 pipes (Open Diapason, 16 ft., Gt.) Bourdon, 16 ft., 32 pipes (Gedeckt, 16 ft., 5w.) Octave, 8 ft., 12 pipes Stopped Flute, 8 ft., 12 pipes Cello, 8 ft., 32 pipes Flute, 4 ft., 12 pipes Trombone, 16 ft., 32 pipe:
Couplers 21:
Gt.: G-16-4. S-16-8-4. C-16-8-4.
Sw.: S-4.
Ch.: S-16-8-4. C-16-4.
Pd.: G-8-4. S-8-4. C-8-4.
Combons 24:
G-5. S-5. C-5. P-5. Tutti-4.
Cancels 1: Tutti.
Onoroffs 1: GP.
Reversibles 7: GP. SP. CP. SG. CG. SC.
Full organ.
Crescendos 3: S. C. Register.

CASAVANT FRERES, LIMITEE, 1955 St. Hyacinthe, P. Q., Canada MACKAY UNITED CHURCH Ottawa, Ontario, Canada

"This organ is dedicated to the glory of God and in loving memory of the members of Mackay United Church who made the supreme sacrifice in World War II."

Voices—16. Ranks—20. Stops—23. Borrows—

—1. Extensions—1. Pipes—1149.

GREAT

Diapason, 8 ft., 68 pipes Rohrflöte, 8 ft., 68 pipes Dulciana, 8 ft., 68 pipes Octave, 4 ft., 68 pipes Rausch Quinte, 2 ranks, 122 pipes SWELL

Principal, 8 ft., 68 pipes Lieblich Gedeckt, 8 ft., 68 pipes Aeoline, 8 ft., 68 pipes Vox Angelica, 8 ft., 56 pipes Gemshorn, 4 ft., 68 pipes Plein Jeu, 3 ranks, 183 pipes Fagotto, 16 ft., 68 pipes Tremulant

PEDAL

Sub Bass, 16 ft., 32 pipes
(Lieblich Gedeckt, 16 ft., 12 pipes, Sw.)
Spitz Principal, 8 ft., 32 pipes
Choral Bass, 4 ft., 32 pipes
(Fagotho, 16 ft., Sw.)
Couplers 10:
Gt.: G-4. S-16-8-4.
Sw.: S-16-4.
Pd.: G-8-4. S-8-4.
Combons 14: G-3. S-4. P-3. Tutti-4.
Reversibles 5: GP. SP. SG. Sw. Ped. to Sw.
Sw. Ped. to GP.
Crescendos 2: S. Register.
Onoroffs 1: GP.

CASAVANT FRERES, LIMITEE, 1957 St. Hyacinthe, P. Q., Canada ST. MATTHIAS CHURCH Ottawa, Ontario, Canada

A plaque on the console indicates that this instrument is also a War Memorial, dedicated to members of the parish who died in World War II.

Voices—29. Ranks—33. Stops—41. Borrows—

GREAT

1. Pipes-2029.

Quintaton, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Hohlflöte, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Harmonic Flute, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks (17-19-22), 183 pipes
SWELL

Bourdon, 16 ft., 68 pipes Geigen Diapeson, 8 ft., 68 pipes Stopped Flute, 8 ft., 68 pipes Viola da Gamba, 8 ft., 68 pipes Voix Céleste, 8 ft., 61 pipes Flute d'Amour, 4 ft., 68 pipes Piccolo, 2 ft., 61 pipes Mixture, 3 ranks (14-19-22), 183 pipes Trompette, 8 ft., 68 pipes Oboe, 8 ft., 68 pipes

CHOIR

Rohrflöte, 8 ft., 68 pipes Salicional, 8 ft., 68 pipes Nachthorn, 4 ft., 68 pipes Nazard, 2 2/3 ft., 61 pipes Flautino, 2 ft., 61 pipes Tierce, 1 3/5 ft., 61 pipes Clarinet, 8 ft., 68 pipes Tremulant

PEDAL

Contrabass (metal), 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
(Gedeckt, 16 ft., Sw.)
Octave, 8 ft., 12 pipes
Bass Flute, 8 ft., 12 pipes
Choral Bass, 4 ft., 12 pipes
Choral Bass, 4 ft., 12 pipes
Couplers 21:
Gt.: G-16-4. S-16-8-4. C-16-8-4.
Sw.: S-16-4. C-16-4.
Ped.: G-8-4. S-8-4. C-8-4.
Combons 20: G-4. S-4. C-4. P-4. Tutti-4.
Reversibles 7: GP. SP. CP. SG. CG. SC.
Tutti.
Onoroffs 1: GP.
Crescendos 3: S. C. Register.

WARREN, 1887; Rebuilt by CASAVANT FRERES, LIMITEE, 1898 and 1930. St. Hyacinthe, P. Q., Canada ST. PATRICK'S CHURCH Ottawa, Ontario, Canada GREAT

Double Diapason, 16 ft.
Open Diapason, 8 ft.
Harmonic Flute, 8 ft.
Selicional, 8 ft.
Principal, 4 ft.
Harmonic Flute, 4 ft.
Fifteenth, 2 ft.
Posaune, 8 ft.

SWELL

Lieblich Gedeckt, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Viola da Gamba, 8 ft.
Voix Céleste, 8 ft.
Traverse Flute, 4 ft.
Harmonic Piccolo 2 ft.
Mixture, 3 ranks
Double Trumpet, 16 ft.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.
Tremulant

CHOIR

Violin Principal, 8 ft. Clarabella, 8 ft. Dolce, 8 ft. Dolce Flute, 4 ft. Piccolo, 2 ft. Clarinet, 8 ft. Tremulant

PEDAL

Open Diapason, 16 ft. Bourdon, 16 ft. Gedeckt, 16 ft. Octave, 8 ft. Stopped Flute, 8 ft. Cello, 8 ft. Trombone, 16 ft.

CASAVANT, 1901; Tonal Revision and Electrification by RAYMOND L. BARNES, 1955. ALL SAINIS' CHURCH Ottawa, Ontario, Canada

GREAT

Bourdon, 16 ft.
Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Principal, 4 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Mixture, 3 ranks
Trumpet, 8 ft.

SWELL

Open Diapason, 8 ft.
Stopped Diapason, 8 ft.
Selicional, 8 ft.
Voix Céleste, 8 ft.
Aeoline, 8 ft.
Gemshorn, 4 ft.
Cornopeen, 8 ft.
Oboe, 8 ft.
Tremulant

CHOIR

Open Diapason, 8 ft. Melodia, 8 ft. Dulciana, 8 ft. Harmonic Flute, 4 ft. Clarinet, 8 ft. Tremulant

PEDAL

Open Diapeson, 16 ft. Bourdon, 16 ft. Bass Flute, 8 ft. Violoncello, 8 ft. Choral Flute, 4 ft. CASAVANT FRERES LIMITEE
St. Hyacinthe, P. Q., Canada.
SACRED HEART CHURCH
Taftville, Connecticut
Dedication: April 30, 1958
Recitalist: Richard Keys Biggs
Voices—26. Ranks—29. Stops—34. Borrows
—5. Pipes—1873.

GREAT

Principal, 8 ft., 61 pipes Bourdon, 8 ft., 61 pipes Gemshorn, 8 ft., 61 pipes Octave, 4 ft., 61 pipes Octave Quint, 2 2/3 ft., 61 pipes Fifteenth, 2 ft., 61 pipes Mixture, 2 ranks (19-22), 122 pipes Chimes, 25 tubes

SWELL

Rohrflöte, 8 ft., 68 pipes Viola da Gamba, 8 ft., 68 pipes Voix Céleste, 8 ft., 61 pipes Principal, 4 ft., 68 pipes Flauto Traverso, 4 ft., 68 pipes Flautino, 2 ft., 61 pipes Plein Jeu, 3 ranks (15-19-22), 183 pipes Trompette, 8 ft., 68 pipes Vox Humana, 8 ft., 68 pipes Clarion, 4 ft., 68 pipes Tremulant

CHOIR

Concert Flute, 8 ft., 68 pipes Dulciana, 8 ft., 68 pipes Spitzflöte, 4 ft., 68 pipes Nazard, 2 2/3 ft., 61 pipes Piccolo, 2 ft., 61 pipes Tierce, 1 3/5 ft., 61 pipes Clarinet, 8 ft., 68 pipes Tremulant

PEDAL

Contrebasse (metal), 16 ft., 32 pipes Bourdon, 16 ft., 32 pipes (Rohrbourdon, 16 ft., 12 pipes, Sw.) (Cello, 8 ft., 12 pipes, Contrebasse) (Bass Flute, 8 ft., 12 pipes, Bourdon) (Choralbass, 4 ft., 12 pipes, Contrebasse) (Bombarde, 16 ft., 12 pipes, Sw.)

Couplers 20: Gt.: G-4. S-16-8-4. Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4. Pd.: G-8-4. S-8-4. C-8-4. Combons 20: G-4. S-4. C-4. P-4. Tutti-4. Reversibles 7:

GP. SP. CP. SC. Full Organ. Crescendos 3: S. C. Register.

IN OUR OPINION . .

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ music, and on recordings.

REVIEWS RECITALS AND CONCERTS

LEONARD RAYER, St. Paul's Chapel, Columbia University, New York, July 31.

Music by American Composers
Fantasy for Organ (1929)
Prothalamion (1955)
Sonata for Organ, Op. 60 (1957)
Bingham

As this reporter has before stated, it is not often possible to attend noontime recitals on a working day. However, when a fine artist plays so unusual and interesting a program, time can be found to

While we would scarcely care to be accused of boasting about a TAO staff writer, we must continue to maintain that Leonard Raver grows constantly in our estimation, with each hearing. His stature as a musician, and a person, are exemplary—and beyond this—we believe he has a well deserved place for the future in recital playing, among numerous other accomplishments.

We shall look forward to hearing him again when he has returned from his Fulbright year in the Netherlands and elsewhere on foreign shores.

The music on the above program has its chief interest in the Seth Bingham Sonata, which was given its first hearing in January 1958 at the composer's request. This performance was Dr. Raver's eighth playing of the work.

The Sonata is, like practically all else from this composer that we have heard, top rate composition—writing with purpose, imagination, skill and great artistry. Dr. Bingham knows the organ and what its potentialities and capabilities are. His music is demanding technically and also requires musicianship of a high order to re-create the composer's intent. Leonard Rayer is amply supplied with both these items.

This was my first time to hear the work in its entirety and the final movement, not yet finished when first heard, makes a magnificently thrilling closing. Dr. Raver's understanding and acceptance of the disciplines of acoustical environment were indeed superbly evident for nowhere were compositional intricacies blurred or muddied.

While we would not venture to boast that either the Otto Luening or Daniel Pinkham pieces were in the department of the deathless or profound, we consider them worthy efforts nonetheless, and commend Dr. Raver for giving them a hearing.

This music will be among the works for organ by American composers—both solo compositions and music for organ with other instruments—which Leonard Raver took to Europe with him, for performances abroad. Our praise to him for this type of cultural exchange. Our best wishes to him for his time away from this country. R. B.

TANGLEWOOD MUSIC SHED: Harvard Glee Club, Radcliffe Choral Society, Boston Symphony Orchestra: soloists: Adele Addison, Eunice Albert, Blake Stern, Donald Gramm; G. Wallace Woodworth, conductor; July 6. B minor Mass

Everyone connected with or interested in choral music knows that practically the sole credit for lifting college glee clubs from the status of glorified barbershop ensembles to that of artistic performers of high-level choral literature belongs to Archibald T. Davison and his successor, G. Wallace Woodworth, of Harvard. Now "Woody," as he is affectionately known, is retiring, and this his last concert with his two famed glee clubs was indeed a fine and fitting farewell.

It is going to be hard to refrain from an excess of superlatives in giving an account of this performance, for although these ears have heard this great Bach work many times before, seldom have they heard anything approaching this particular performance in finish and sincerity. Perhaps because they wanted to give their all in this performance, the choruses seemed to possess a greater degree of maturity in their singing than usual, and produced in many places a truly thrilling unity and control, especially in the florid passages, where many lesser choruses are inclined to grow ragged or coarse.

grow ragged or coarse.

As a conductor, Dr. Woodworth is neither vague nor technical. His motions are fluent yet not excessive, and watching him one had the feeling that he is at all times in perfect control of every singer and instrumentalist. Not all choral conductors are able to obtain the same quality and sympathy from both a chorus and an orchestra. Dr. Woodworth seems to have a decided facility for doing this, and thus one gets the impression that under him there are not simply a number of diversified elements striving to get together, but rather a single instrument.

The soloists were, I am pleased to say, all of a high calibre. Perhaps my one regret in this work is that there is no opportunity for the soprano to sing by herself, though Miss Addison's cleanly-articulated handling of the florid passages in the several duets was, as always, breathtaking.

Miss Alberts, though of a somewhat different voice quality than Miss Addison, was nonetheless matched well with her, and was responsible in no small way for the fine clarity of some of the more difficult dues passages.

ficult duet passages.

Mr. Stern, the tenor, did not start too

well, being somewhat tight in the "Domine Deus," but he amply redeemed himself later in a relaxed and polished "Benedictus." Mr. Gramm, apparently that rare creature, a good baroque bass (and how many times has this writer suffered baroque music lumbered through by elephantine bass voices better suited to Wagner), did adequate justice to his two arias, performed with an excellent solo woodwind ac-

companiment.

This brings us to the instrumentalists, This brings us to the instrumentalists, who themselves were responsible for many elevating moments in the performance. Perhaps special plaudits should go to Roger Voisin, solo trumpet, for performing the near-impossible feat of negotiating all the clarino passages 100% on pitch and on time. Not to go without mention, either, are those who usually rate as the "forgotten men," the organist and harpsichordist—in this case Alfred Nash Patterchordist-in this case Alfred Nash Patterson (Church of the Advent, Boston) and

Daniel Pinkham.

Between the characteristic percussiveness of the harpsichord and some extremely well-chosen organ registrations, certain of the solos, duets, and instrumental interludes were imparted a warmth and character not often present even in some of the best performances, where one is unfortunately led to wonder why they bother to use organ and harpsichord at all. This performance was also characterized by some excellent woodwind playing in fine Bachian tradition, especially that done by Doriot Anthony Dwyer, flute, and Louis Speyer and John Holmes, oboi d'amore. If there were any regrets at all over this performance, they were because too

many cuts had to be made, especially in the "Kyrie" and "Gloria" sections. This was the type of performance which, for both artistic and emotional reasons, made one wish to hear the entire work at one sitting. Tape equipment was in evidence here and there. I hope somebody got a good recording. Barbara J. Owen good recording.

E. POWER BIGGS, Harvard-M.I.T. Summer Series, Kresge Auditorium, Cambridge, Mass., August 7.

August 7.

Partita sopra la Aria della Folia
da Espagna
La Romanesca, con cinque mutanze
Concerto 3 in G
Balletto del Granduca
Variations in E Major
Concerto 2 in B flat
Fantasia in F minor (K. 608)
Litanies Valente Soler Sweelinck Handel Handel Mozart Alain Toccata and Fugue in D minor

A quarter-century has passed since the Busch-Reisinger Museum of Harvard University became the principal setting for Mr. Biggs' association with Donald Harrison, an artistic alliance that helped turn the course of history. Organists of today find their very equipment originating largely from this and similar influences, not only the design of their instruments, but their repertoire, their manner of playbut their repertoire, their manner of play-ing, the attitude of their hearers, the orientation of radio programs and of re-cordings, the established practices of publishers, the curricula of schools. To be sure some of this goes back to Schweitzer, and Walter Holtkamp had set

his sails in much the same manner in 1933 in Covington, Ky., and at the Cleveland Museum of Art, where Arthur Quimby and Melville Smith were in vigorous action where Arthur Quimby all through the '30s. And others again, in the U. S. and Europe, were following

in the U. S. and Europe, were following similar trends, against varying degrees of opposition or indifference.

To attend a recital by Mr. Biggs, then, in 1958, is a multi-leveled experience. Over and beyond the immediate exercise is a reassessment of directions taken or available agreement attention as existed. avoided: a conscious summation, a critical

resolve concerning our further destiny. Let it not be thought that the measure of

Mr. Biggs' playing is being taken, but rather that of the listener.

On August 7, I admit, it was the 1300 young people who packed Kresge Auditorium (MIT and Harvard summer schools plus a few onlookers) who were on trial. They were an entirely different on trial. They were an entirely different cross-section from that encountered during winter recitals at Kresge, but just as rapt, elated, I would say. Where are the composers who can communicate in these terms? To me that is still a great these terms?

gap to be filled.

First, regarding the Kresge milieu; this time I sat where the sound waves of the organ might reach the listener without benefit of interception by "acoustic clouds": the back (top) row, at the extreme op-posite side of the hall from the organ. Though the effect was telescoped, it was clear and alive, and from the somewhat remote perspective thus gained I found myself generalizing about the proceedings, wondering whether Chaliapin, say, could have filled an auditorium had he had to sing with someone's hand on his throat, or Paderewski, say, with a rug over the piano.

In 1958, apparently, we are to listen soberly with the mind through the agency of the physical ear, which is to report objectively and dispassionately.

There is no consequent emotionalizing, no Dionysian sacrifice, no immolation of the selection of the selection of the selection of the selection.

the heart, no ecstasy of the redeemed spirit; only the shining light of clear reason, of Apollonian logic, of joyous understanding. Within these limits, if that's what they are, Mr. Biggs is content to range widely without frustration. He used the organ "straight," with almost no coupling, never a whole division tutti; naturally the "swell" shades were open all evening, and certain voices were never heard, one realized later. The lines were etched with a biting clarity; just occasionally one would be permitted to hear with astonishment, a legato phrase.

Most of the articulation was so pointillist that I felt consonants predominating vowels, accenting the reasonableness of fine proportions, de-emphasizing or even inhibiting a possible emotional reaction.

I recalled how Oscar Berniger reported that back in the '80s Tausig was telling his piano clas in Berlin that to pla staccato one must touch the key as though it were red-hot, whereas a young Ameri-can student remarked that in such a case he personally wouldn't touch it at all! Biggs' determination to produce tone evidently overcomes the heat barrier, but only just.

Here and there the note doesn't quite reach audibility. And his eagerness to start a new phrase sometimes pitches us forward ahead of our more pedestrian sense of pulsation, it seems. In the playing of a lesser individual these would rate as faults but Mr. Biggs has long demonstrated his right of ownership respecting certain idiosyncrasies, and during an even-ing so richly filled with vitality and élan as was the one under review one would rather seek the basis of having enjoyed a rare and rewarding experience.

Some of the registration was daring. The use of colors and their juxtaposition The use of colors and their juxtaposition evidenced great physical courage. For example, Swell Fagott in the baritone against 8' and 2' flutes in the treble; Cromorne in a left-hand Alberti-like figure, a Great flute in the treble. It is not easily forgotten when 1300 young people maintain a quiet in which one could hear a pitman drop, while a passage

is played manualiter on a single stopped

Encores were Byrd's Earl of Salisbury and a Daquin Noel. The acoustics of the hall are just as repercussive on audience applause as they are on organ tone; but the listeners' response was nevertheless unanimously favorable.

The more seasoned listeners present had heard Mr. Biggs play most of this program before; but the variation-sets are always intriguing in terms of the instru-ment being used, and the Soler and Handel concertos show no signs of aging yet; the Harmonious Blacksmith was a bit peculiar, with its deviations from the text we all studied, but the Mozart had a dramatic force and the Alain plenty of fire that to me always sounds demonic. The Bach Toccata and Fugue sounded taut and anxious. In fact, one's interest was held to the very end, even when one did not always succeed in repressing thoughts of other possible ways of playing the piece in hand.

And what of this now famous instrument? Future players had better beware of a certain dullness in the Pedal 16' and 8' flutes, unassisted. And the lower octaves of the Great flute are not quite the best match, when played staccato, for the highre octaves when played legato. Perhaps they don't need to be. We heard the Swell Cymbal to good advantage—bril-liant without being shrill; and the Positiv chorus (what there is of it) stood up well in contrast to the Great. The Swell still sounds overly flutey to my ear, but this is probably being punctilious. There are few instruments that over a long series of recitals still sound so entrancingly fresh and ready for new adventures.

MUSIC FOR ORGAN

Harry W. Gay

C. F. PETERS CORPORATION, 373 Fourth Ave., New York 16, N. Y. FLOR PEETERS: Speculum Vitae, 23 pages, \$2.50.

This is a tone poem for organ and voice and is cast in four movements. The first, Night, is in three small sections, the first and last resembling each other. The middle part is of thicker texture as befits the wording of the text, which is a poem of Jef Simons with English version by Walter E. Buszin and German version by Franz Fromme.

The second movement, also in three small sections, is entitled Morning. It is filled with a host of parallel fifths, fourths and sixths in an apparent effort to establish the expected mood of morning.

Midday, the third movement, is somewhat more moving in texture. The voice part is doubled in principal notes by an 8-foot string stop in the Pedal while more rapidly moving figures on the manuals supply a two-part texture. This pattern is interrupted twice by material of different

The final movement, Evening, is a lush bit of slowly moving music creating a very placid feeling. The accents of the music and text show well that the work was not

written with the English language in prime consideration; however, this is not too objectionable, and the work is one of rewarding beauty in its effectiveness.

EDITION LE GRAND ORGUE, 476 Marion St., Brooklyn 33, N. Y. P. J. L. PLUM, O. S. M.: Toccata, 9 pages, \$1.50.

For those who like to play on the pedals, this piece is one to enjoy. When the pedals are not engaged in presenting a small theme, they are very active as a lively undercurrent to a rather vigorous harmonic structure on the manuals. not a great masterpiece of organ writing, it is an effective work, especially suitable as a postlude for church or as an encore in

HARRY BENJAMIN JEPSON: Divertissement, 9 pages, \$1.50.

This charming little piece is always a delight, and it is fortunate to have it available here. A sparkling scherzo with short interrupting waltz near the middle, this work is one deserving a place on more recitals. The bright and happy character of the music will always be welcome as a relief to longer and more seriously contrived works.

FISCHER & BRO., Harristown Road, Glen EDWARD SHIPPEN BARNES: And There Were Shepherds, 8 pages, \$1.25.

This is one of those rare works for organ and piano worth the effort of performance. The effective use of the peculiar sonorities available on the piano is of particular merit. This, coupled with the colors characteristic in the organ treatment, provides a work of interest. Here is a piece which could well find a popular place in programs being designed for the Christmastide season.

BECKET WILLIAMS: A Pastoral from the Pyrenees, 3 pages, 75c.

While this piece does the expected in the manner of presentation and in construction, it is new and fresh in sound. Those planning for the Christmastide would do well to note this short piece as a possible one-of-several preludes during the

NORMAN COKE-JEPHCOTT: Cathedral Procession, 7 pages, \$1.

Here is some more very correct writing from the pen of this well known musician. As its title implies, it has dignity in its design. For those who like to play tunes on the Tuba, this should be considered. While this may not be the overall character, this opportunity presents itself to good advantage.

CLARENCE MADER: Diversion, 10 pages, \$1. Honest and clear idiomatic writing for the organ. For those who like at least once during a recital to give an audience something through which to breathe, this is the piece. Its sparkling character and rhythmic vitality are such as to make it worth all the effort of performance. It employs a wide range of sound which aids much in removing it from the realm of the tiresome and flippant.

CONCORDIA PUBLISHING HOUSE, 3558 South Jefferson Ave., 5t. Louis 18, Mo. HARALD ROHLIG: A Little Shepherd Music, 3

A delightful little piece for flute and organ, suitable for the Christmastide. It consists in form of an introduction of five measures, a statement of the German carol tune "Es kommt ein Schiff, gladen," a section in rapid motion for organ alone and a repeat of the introduction. A certain suave character surrounds the music and the organ solo section is of decided rhythmic interest. This is certainly worthy of

first consideration by those who are not hesitant about using instruments with organ.

NOVELLO & CO., LTD. (available through H. W. Gray Co., Inc., 159 East 48 St., New York 17, N. Y. JEAN LANGLAIS: Triptyque, 24 pages, \$2.

This opus in three movements entitled Melody, Trio, and Final. The first movement is off-and-on a trio in itself, since the uppermost voice is doubled in the pedals, while the inner voice supplies a second motive. The piece is fairly representative of the facile technique of Langlais and leaves much to be desired in real musical composition. The Trio is awkward keyboard music which sometimes appears as a two-part composition. It sounds clever, but again this is not always the requirement for music.

The Final would appear in print to be a scherzo by Vierne. The work is a dis-appointment to those who have encountered exciting rhythms in other works by this composer, for it falls into the utterly predictable and sometimes stagnantly impressive. The difficulty does not quite become the value of the music, but for those avid fans of this usually dependable composer, here is a set of three.

HENRY COLEMAN: Two Pieces, 13 pages, \$1.60. The first of the two is a set of variations on a bass. In the composer's note, Mr. Coleman remarks that the variation form tends to produce an effect of monotony even in great works. He then proceeds to employ a theme of descending G minor scale in the pedals.

The scale is interrupted to allow the dominant tone to be inserted between the supertonic and tonic. The theme is now clear to the reader as well as to the listener. For seven pages one then encounters se quence upon sequence in reminiscence of Elgar or Bruckner.

The second piece is entitled Toccata in the French Style. It would be difficult to find a toccata written in France which would vaguely resemble this piece, which consists of an allegretto section, a secondary quieter division, and a return to the first part. These can be used effectively as a prelude and postlude respectively in church service. The music is correct but not inspired, or reflecting imagination.

H. W. GRAY CO., INC., 159 East 48 St., New York 17, N. Y. NANCY PLUMMER FAXON: Toccata, 14 pages, \$1.50.

This work should receive enthusiastic response in certain quarters. There are ten pages of incessant movement in 32nd notes. Some scant thematic material occurs first in the pedals and then is later transferred to the manuals. The last four pages become a little tiresome in rhythmic repetition, but this is offset by the vigor of the earlier passages. At proper speeds this should produce a point of excitement in a recital. It would also serve as a fine encore.

EVERETT TITCOMB: Festive Flutes, 8 pages, 75¢. A bright sounding piece of rhythmic vitality. One is impressd with the composer's technique in avoiding monotony and yet achieving coherence in the writing. It is an excellent recital piece for its type, and could be used by fearless organists for church service music. It should be noted that the principal thematic material is based upon "Vocum jucunditatis," introit for the Fifth Sunday after Easter. HEALEY WILLAN: Elegy, 5 pages, 75¢.

Upon reviewing the first page, one is immediately reminded of Elgar in the direction Nobilement. This is the basic intention of the music which is rather sat-

isfying in itself. A useful service piece for memorial occasions, it should find its way into many organists' libraries. This is not, of course, in the class of the more scholarly Willan we have known in past years. RICHARD ROSS: Invocation, 4 pages, 75¢.

A work divided into two distinct sections. The first presents a solo on the English Horn accompanied by strings. After five measures, a second solo voice appears on the pedal 4-foot flute. A brief dialogue ensues, the solo nature of the pedal ceases as such and the section is terminated.

The second division, in varying metric patterns, leads back to a brief repetition of the beginning of the piece; and a four measure coda concludes the work. an excellent service piece and its character of suspension makes it a composition of great utility.

LEO SOWERBY: Festival Musick, 100 pages, \$7.50.

This large work for organ, brass and kettledrums was heard at the recent AGO convention in Houston, Texas. Movements are entitled Fanfare, Chorale, and Toccata on "A.G.O." The writing is certainly not so difficult as some of Sowerby's writings for organ. Those who are at all acquainted with this composer's idiom cannot mistake this piece. It is at times exhilirated and at other times pensive, should prove interesting and rewarding for those able to engage two trumpeters (B flat), two trombones and kettledrums. It is hoped the work will be heard in many performances over the country for it is truly a worthy work.

SAINT MARY'S PRESS, 145 West 46 St., New York 36, N. Y. HARRY W. GAY: French Organ Music, 1549-1765, 40 pages, \$3.

This is an anthology containing works by P. Fevrier, du Mont, du Caurroy, Dor-nel, Piroye, and Charles Racquette. Ot particular note is the concluding Fantasie by Racquette improvised for Pere Mersenne when the composer was examined for the position of organist at Notre Dame in Paris (1618). It was later set down and is presented in arrangement for contemporary organs. All pieces are useful for church service use, and one or two are appropriate for recitals.

NEW RECORDINGS

Charles

Van Bronkhorst



JEANNE DEMESSIEUX, Organ of Victoria Hall, Geneva; 3 London LPs, \$3.98 each, Record LL-695—with Ernest Ansermet and L'orch-estre de la Suisse Romande:

Concerto in G minor, Opus 4, No. I Concerto in B flat, Opus 4, No. 2 Record LL-697: Fantasia and Fugue on "Ad nos, ad salutarem undam" Liszt

Variations from Gothic Symphony, Opus 70
Widor

Record LL-946, "Recital of Bach Organ Music": Toccata, Adagio and Fugue (BWY 641)
Wenn wir in höchsten Nören sein (BWY 645)
Jasus Christus, unser Heiland (BWY 626)
Nun komm, der Heiden Heiland (BWY 579)
Fugue in G, a la gique (BWY 577)
Prelude and Fugue in A minor (BWY 543)

If you were fortunate enough to hear Mlle. Demessieux on one of her three recent American tours, you will know what to expect from these recordings. Handel concerti are especially rich and

full-sounding in orchestral and tutti pas-sages, with the soloist and her instrument well displayed throughout. Those who long for some nice solo stops (including just plain 8-ft. ones) will find quite a variety in this performance of the Handel G minor. Mlle. Demessieux's cadenzas in both works are well conceived and brilliantly executed-even Handel would be proud of this young lady.

It is in the Liszt that Mlle. Demessieux really shows what she can do, for this work demands much more than mere virtuosity to make it mean something. Here is organ playing that transcends the printed page to create a listening experience of lasting beauty and interest. Again the organ is thoroughly exploited for maxi-

mum effectiveness.

The Bach recital is well chosen to include a variety of the Master's music, all of it performed without needless liberties of any kind. The jig fugue is sheer delight with tempo and registration perfectly suited; the choral preludes are played with full awareness of their meaning and requirements; the two large works are masterpieces of musical re-creation. London records has managed to supply engineering and production skill to match the artistry of these three disks, making each a "record of distinction.

HARRY W. GAY, "French Organ Music 1549-1749," played on the 3-42 [27 ranks] Wicks organ at St. Mary's Institute, O'Fallon, Missouri; 12" LP, BC-11006, available at \$4.98 from the Wicks Organ Company, Highland, Illinois. Variations on a Noel Balbastre

du Mage Marchand Fond d'Orque Ma Dialogue (Basse et Dessus de Trompette) pette)
Clérambault
de Grigny
L. Couperin
Raison
du Caurroy
de Grigny Recit de Tierce en Taille Chaconne in F Vive le Roy Une jeune Fillette Fugue in five parts

Readers who enjoyed Dr. Gay's interesting article "Multiple Associations Rela-tive to André Raison" in the July issue of TAO will certainly want this excellent program of French Baroque organ music. Dr. Gay plays the music of this period with precision and authority, but more importantly he makes music. While some of these works are already available on records, many are new to disks and therefore doubly welcome. Of particular interest is Raison's Offertory on Vive le Roy, discussed rather fully in Dr. Gay's article mentioned above, and beautifully re-created

The acoustical situation appears quite live and in most cases compliments music, instrument and performance. Although this is Wicks' first organ recording, overall results are most satisfactory. One suggestion for future releases: let's have fuller jacket notes with at least a few details as to the organ used, background of the artist, and possibly something about the

music itself.

This release gives name of artist, title of disk, and place of recording, with music listed only on the record labels. How nice it would have been for Wicks to have included a brief discussion of the music, and of the artist, a recognized authority on music of this period.

ANTON HEILLER, "Bach Organ Works," vol. 3 and 4, Epic 12" LPs, \$3.98 each.

ond 9, Epic 12" LPs, \$3.98 each.

Yol. 3, Record LC-3367:
Fantasia in C minor (Peters IV, No. 12)
Toccata and Fugue in F (Peters III, No. 2)
Prelude in A minor (Peters IV, No. 13)
Toccata and Fugue in D minor (Dorian) (Peters III, No. 3)

III, No. 3)

Yol. 4, Record LC-3462:

Fantasia in C (Peters YIII, No. 9)

Fugue in C minor (Peters IV, No. 6)

Prelude and Fugue in F minor (Peters III, No. 5)

Prelude and Fugue in D minor (Peters III, No. 4)

Trio in G (Peters IX, No. 3)

Fantasia and Fugue in G minor (Peters II, No. 4)

Austria's eminent young organist con-tinues his complete Bach series with two more top-notch recordings. Record 3367 again features the organ of the Reformed Church in Thalwil, Switzerland (see January 1956 TAO), while record 3462 fails to make any mention of the instrument used. It would be nice if Epic would at least indicate this, even better if they would give the complete stoplist.

As in his previous Bach releases, Prof. Heiller's playing is always accurate and in good taste, with registrations properly balanced for clarity without a lack of foundational tone. Perhaps the highest tribute one can pay this artist is to say that all conscious awareness of his brilliant performance is forgotten in the complete enjoyment of Bach's great music. As for favorites, my own are the Fugue in C minor (on a theme of Legrenzi) and the lovely Trio in G Major. There's just no denying that Anton Heiller's Bach is among the very finest currently available on records.

WILLIAM SPRIGG, "Organ Music by Early Mas-ters," played on the 3-38 (32 ranks) Möller organ in Coffman Chapel, Hood College, Free crick, Maryland; one 12" LP at \$5.48 available from the ertist, in care of Hood College.

Trumpet Tune in C Toccata in G Walond Dunstable Toccata in G
Agincourt Hymn
Solo for Flute Stop
Voluntary in D minor
Recit de Tierce en Taille
Canzona in C, Mixolydian
Basse et Dessus de Trompette
Psalm 19 Arne de Grigny Gabrieli Clérambault Marcello Walther Psalm 19 God Whose all saving light Herzlich tut mich verlangen Prelude, Fugue and Chaconne Buxtehude

Mr. Sprigg, organist and associate pro-fessor of music at Hood College, produced, engineered and played this recording. Without doubting Mr. Sprigg's sincerity of purpose in doubling as performer and engineer, his playing gives an impression that geneer, his playing gives an impression that the music is secondary. Several pieces, notably the Walond and Arne are played so fast one wonders if he were racing the tape recorder? There is a lot of good music here—some even new to records but Mr. Sprigg needs to give a lot more with most of these works: i.e., there must be more freedom of expression, greater personal projection to realize the full measure of inherent beauty.

I like two pieces especially: the Walther and Stanley, the first a short chorale prel-ude and the latter a more extended work in several contrasting sections. I suggest a comparison of Mr. Sprigg's versions of the de Grigny and Clérambault with Dr. Gay's (see above) for a better idea of what have in mind by musical projection.

As for general recorded sound this is what I call "super-baroque": that is, upperwhat I call super-baroque that is, upper-work predominating a good part of the time. Granted this is all music from the Baroque period, I still contend that we must always hear a solid pitch-line— especially when acoustical surroundings do not require much upperwork for clarity, as in this case. And why must an otherwise beautiful rendition of "Herzlich" be spoiled by a harsh reed on the chorale

Interesting jacket notes by Mr. Sprigg include brief data on music and composers, complete stoplists, and an account of the project's background. Summing up this , the program and recording are excellent; playing is technically brilliant but lacks sufficient restraint and insight for

complete satisfaction.

Popular Recordings

THE MIGHTY WURLITZER and the ROARING HI-FI TWENTIES. RCA-Victor 12" LP. LSP-1665, no price given.

In this issue of theatre-organ-days nos-talgia, LEONARD LEIGH, a theatre organist and former musical director at radio station KSPT in the Twin Cities, plays the organ, originally in St. Paul's Paramount Theatre and which now resides in the studios of KSTP in St. Paul.

Those who like Jesse Crawford and others who purvey firstly the ballad style of playing will, I think, get many moments of enjoyment from this album, for Mr. Leigh has designed his interpretations of 23 standard favorite pop tunes from the 1920s and '30s with an adroit hand (and foot). There are times when he may appear percussion-happy but they are few and need be no deterrent. This is one of the pleasantest recordings of the type I've heard in quite a spell.

CATCH THE BRASS RING! Mirrosonic Records 12" LP #SP 4001.

One could not do better than quote from the jacket notes of this unusual LP; "A chance visit to Coney Island, on a warm summer evening, inspired us to capture the charm and nostaglia we felt on returning to the world-famous Boardwalk for the ing to the world-tamous Boardwalk for the first time since childhood. One carrousel . . . owned by the James McCulloughs, proved capable of satisfying the demands of high fidelity reproduction . . . a full day was spent in recording the entire repertoire . . . and includes all the Boardwalk sounds as they occurred.

"The McCullough organ was built by Bruder of Baden Baden, Germany, in 1916. It contains 540 pipes operated by 87 keys. The bell, heard intermittently throughout the recording, announces that a 'ride' is

about to start.

"Many selections . . . are played from paper rolls which are no longer available. Side 2 includes four pieces which are played only on 'Sunday afternoon, when the "old folks" are out on the Boardwalk,' to quote Mr. McCullough."

Album notes continue to give a full and interesting account of the history of the Merry-Go-Round and its predecessors and give a clear picture of the mechanical or band organ. The recording technique is quite perfect and I should like to recommend this platter for those who would en-iov a bit of reminiscing. R. B.

BOOKS

Harry W. Gay

ALFRED MANN: The Study of Fugue, Rutgers University Press, 30 College Ave., New Bruns-wick, N. J., 341 pages, \$9.00.

This is a must for all organists who are musicians, for theory should well be a stronger basis for an organist than for any other type of performer. This book, divided into two sections, presents in the first part an historical account of the development of fugal-writing from about 1350 to the present.

The second part is composed of translations from four classical sources which reflect the approaches to this subject by Fux, Marpurg, Martini, and Albrechtsberger. Also contained are over 250 examples, some of which are compositions of several pages.

This is a book which can be used as reference by the musician who has a a thorough knowledge of theory, or it can be used by the student as a text book. In the latter instance, the second part is of prime importance. This is a truly scholarly work and should be in the library of everyone who professes to be a musician.

one who professes to be a musician.

The quantity of relevant material is sizeable and highly useful as exemplary of the finest techniques of the times. The writing is as concise as is consistent with such an involved subject for treatment. The presentations are orderly and most logical.

MAURICE J. E. BROWN: Schubert, A. Critical Biography, St. Martin's Press, Inc., New York, N. Y., 414 pages, \$6.75.

This work has to its credit over a century of time since the passing of Schubert. This alone would give to it a certain historical perspective which earlier works might not possess. The writing itself is such as can be read quickly and with complete understanding.

Many interesting details of the composer's life are related to his character as a musician. Herein is expressed the two-

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Eau Claire, Wisconsin

RONALD ARNATT

Christ Church Cathedral

Conductor: St. Louis Chamber Chorus

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RECITALS

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WA-LI-RO
Boys Choirs

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fold purpose of the book, that of the biography and of a type of esthetic evaluation. In this dual purpose, the author is very successful.

The obvious and admitted indebtedness of the monumental work of Otto Erich Deutsch does not detract from the sincere scholarship which is the author's own. Three appendices are of interest. The first concerns the controversial "Gmuden-Gastein" Symphony, the second lists works by Schubert not included in the "Gesamtausgabe," and the third lists works by chronological order and by year. This book is a highly interesting account of a composer as a person as related to the person as a musician. Whether for serious information or for pleasurable reading, this book can be well recommended.

Recitalists

NOTE—Recital programs are processed for publication in the order in which they are received. They appear in the first issue thereafter in which there is available space.

TRINITY CHURCH, New York City, March Recital Series.

GEORGE MEAD, March 4:

Purcell: Prelude

Stanley: Voluntary in A minor Sowerby: A Joyeus March; Madrigal Purcell: Voluntary on the Doxology

GEORGE MEAD, March 5: Bingham: Overture (Baroque Suite) Donovan: O Land of Rest Franck: Choral in A minor

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ROBERT ARNOLD, March 6:

Thomson: Variations on a Sunday School

Anonymous: Verse from the Te Deum Franck: Andante (Grand Pièce Symphonique); Pièce Héroique

GEORGE MEAD, March 11:

Parry: Hymn-Prelude on Abide with me Wright: Brother James' Air Vaughan Williams: Hyfrydol Vierre: Corther: Legende (Carillon

Vierne: Cortège; Legende; Carillon ROBERT ARNOLD, March 12:

Bach: Prelude in E minor; I call to Thee, Lord Jesus; How fervent is my longing; Prelude and Fugue in A minor ROBERT ARNOLD, March 13:

DuMage: Grand Jeu Bach: Pastorale Mozart: Ave Verum Bach and Homilius: When Adam fell Bach: Prelude in G Major

ALASTAIR CASSELS-BROWN, March 18: Bach: Prelude and Fugue in D; Sonata 4 Brahms: My inmost heart doth yearn; Saviour of my heart Bossi: Scherzo

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

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M.S.M., F.T.C.L., MUS.DOC.

Organist and Director of Music
CHRIST CHURCH, CRANBROOK
BLOOMFIELD HILLS
MICHIGAN

GEORGE MEAD, March 19:

Willan: Two Preludes (Andernath; Te lucis) Martini: Gavotte
Weinberger: Abide with us; Lord Jesus
walking on the sea: Hear, O Israel, the

Lord Thy God is One

ROBERT ARNOLD, March 20: Walther: My Jesus, leave I not Milhaud: Pastorale Darke: Brother James' Air

Langlais: Song of Peace Campra: Rigaudon

GEORGE MEAD, March 25:

Titelouze: Ave Maris Stella Arcadelt-Liszt: Ave Maria Bach: All glory, laud and honor Weitz: Mater Dolorosa Sowerby: Prelude on Were you there

MYRON LEET, March 26:

Handel: Concerto 2 Dupré: Prelude and Fugue in G minor Bornefeld: Fugue on the Credo

ROBERT ARNOLD, March 27: All Brahms Program: My Jesus calls to me

HARRY WILBUR GAY

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Chambersburg, Pennsylvania

Alfred M. Greenfield

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O Blessed Jesus Deck thyself, O soul, with gladness Blessed are ye faithful souls O God, Thou faithful God My heart is filled with longing

LAUREN B. SYKES, Dedicatory Recital on Wicks organ in First Methodist Church,



FLOR PEETERS' INTERNATIONAL ORGAN CLASS

Flor Peeters' organ class at the Royal Conservatory of Antwerp (Belgium) received special attention this season from U. S. and English students. Pictured above are Frieda Murphy, San José, Calif.; Ann Cassal, Lon-don, England; and Allein Lurton, Birmingham, Ala., with Mr. Peeters. Another American, not pictured, was Mrs. Mary Nelson, Blue-field, W. Va.

Miss Murphy received the "Premier Prix avec grande distinction." Miss Lurton re-ceived a "Premier Prix" as did Miss Cassal. Awards were given at the annual Concours.

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Drake University

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HOWARD KELSEY

Washington University

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June Caldwell Kirlin

Organist and Composer

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MUS. DOC.

Organist and Choirmaster TRINITY CATHEDRAL Cleveland, Ohio
Head of the Organ Department
Cleveland Institute of Music Portland, Oregon, March 9:

Couperin: Chaconne Bach: Sleepers, wake! Rinck: Rondo

Buxtehude: Prelude, Fugue and Chaconne Liszt: St. Francis of Assisi preaching to

the birds Franck: Heroic Piece

Sykes: Echo Lang: Tuba Tune in D McAmis: Dreams Vierne: Carillon de Westminster

THREE CHOIR FESTIVAL of 1958, Temple Emanu-El, New York, March 14 and 15. Lazare Saminsky, Director; Vittorio Versé, guest conductor; Marc Lavry and Albert Weisser, composer-conductors; Emanu-El Choir; Metuchen Choral Group; Emanu-El Childreit, Choir; Bohert Baker, coranist. Children's Choir; Robert Baker, organist; Arthur Wolfson, cantor.

March 14, 2:30 pm: Roberts: Homage to Perotin
Berkley: The Harvest Scene
Lavry: Your Will; Song of Praise (Leaves

Lavry: Your Will; Song of Praise (Leaves of Woe) Hemsi: And I have spoken of the Prophets

Robert Lynn

M. S., A. A. G. O.

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Goudenough: Intrada and Air Grant: Quasi Andante Kennan: Prelude (the three pieces immediately above w

(the three pieces immediately above were played by pianist William Harms) Saminsky: Luke Havergall; Western Psalm Weisser: Diphase (for bassoon, piano and percussion)

percussion)

Folk ballads: Shuckin' of the Corn; The
Wee Cooper of Fife; Song of the Cowherds

March 14, 5:15 pm:
12th century: Sol justiciae
Titelouze: Exulted caelum
Scheidt: Credo in unum Deum
Brumel: Sicut lilium
Gibbons: O Lord, increase my faith
Eastern Synagogue: Vayehulu hashomaim
Hasidic Melody: Ale Malochim
Hanson: Psalm 8

March 15, 10:15 am Berlinski: Grant us peace Ancient Yemenite: El Yibneh hagalil Old Spanish Hebrew: Ana B'Korenu Algazi: Hear O Israel arr. Saminsky: In His great mercy Algazi: Lift up your heads



BALDWIN ORGAN WORKSHOP

Hildegard Sill, Director of the Baldwin Organ Workshop Program, is shown speaking at the recent California State Teachers' Convention held in the Biltmore Hotel, Los Angeles.

Angeles.

Mrs. Sili, noted authority on teaching techniques, discussed the new concepts and developments in organ teaching methods, a field which is creating great interest among music educators throughout the nation.

Leonard Raver

Season 1958-1959

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Organist

First Methodist Church Santa Ana, California

Melville Smith

Director—Longy School of Music

Organist and Choir Director First Church in Boston

> Instructor in Organ Wellesley College

arr. Weisser: The Day of joy Mozart: Sing to Jehovah

HAROLD MUELLER, Trinity Episcopal Church, San Francisco, March 2:

DuMage: Grand Jeu Böhm: Chorale and Variation Handel: Allegro (Concerto in G) Duets for two sopranos Vivaldi: Laudamus te

Marcello: As pants the wearied heart Bach: Christe eleison Bach: Prelude and Fugue in D minor

Haydn: Musical Clocks Franck: Heroic Piece Sowerby: Carillon

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RECITALS

INSTRUCTION

Duet: Mendelssohn: I waited for the Lord Reubke: Sonata on Psalm 94

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

Ninety Oberlin College students from 26 states and the District of Columbia converged on New York City September 23 prior to sailing for Salzburg, Austria. The group, the entire junior class of the Oberlin College Conservatory of Music will spend the 1958-59 academic year at the Salzburg Mozarteum. They sailed September 24 on the Queen Elizabeth . the Schola Cantorum of New York announces two dates for its 50th anniversary season: on January 18, 1959, a concert of Moravian Music to be held in the Hunter College Assembly Hall, and the Bach B minor Mass, presented April 7 in Carnegie Hall, both under the direction of Hugh Ross, who will celebrate his 30th season as conductor. The Schola wil also be heard in the Christmas and Easter concert of the New York Philharmonic Orchestra . . Marshall Bidwell, organist and director of music of the recital series presented each season in the Carnegie Institute in Pittsburgh sent TAO the program book of the 63rd season which lists the contents of the 4325th through the 4363rd free organ

Samuel Walter

St. John's Episcopal Church

Stamford, Connecticut

SEARLE WRIGHT

Columbia University
Union Theological Seminary

New York City

GORDON YOUNG

Institute of Musical Art

First Presbyterian Church

DETROIT

recitals played by him during the 1957-58 season. Of the composers heard most frequently were listings of 51 Bach works, 20 by Handel, 13 each by Grieg and Widor, 9 by Mendelssohn and Wagner. American composers included 7 by Purvis, 6 each by Edmundson and Gaul, and 4 by Sowerby . . . The National Presbyterian Church Choir will commemorate the passing of Ralph Vaughan Williams in a choral vesper service on Oct. 19, singing 'The Shepherds of the Delectable Mountains" an episode from "Pilgrim's Progress," and his Benedicite, for soprano and chorus. On Nov. 11 and 12 this choir will sing with the National Symphony Orchestra Kodaly's "Psalmus Hungaricus" with Rudolph Petrak as tenor soloist . . Dr. Theodore Schaefer, organist and choirmaster of The National Presbyterian Church played a recital in the American Cathedral in Paris Aug. 25 ... The National Presbyterian Church announces an anthem competition with an award of \$200 to the winner for a work for mixed voices and organ, a minimum of 4 minutes in length and no longer than 8 minutes, with text appropriate to the Protestant service. Deadline is May 1, 1959. Further information may be obtained by writing the church at Connecticut Ave. and N St. N.W., Washington . . . Alfred Greenfield, honorary conductor of the Oratorio Society of New York, will conduct Handel's "Messiah" Dec. 19 in Carnegie Hall, New York. Norman Johnson has been appointed associate conductor for the current season.

CYRIL BARKER

Wiliam Strickland, musical director of the Society has been granted a

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Detroit Institute of Musical Art
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481 West King Street YORK, Pennsylvania

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.

Calvary Presbyterian Church Riverside California year's leave of absence. Russell Hancock Miles will give the first in a series of broadcasts—Organ Music of Bach and His Predecessors on the U. of Illinois' station WILL-AM at 2 each Thursday afternoon starting October 2. Programs will be rebroadcast on WILL-FM, and will include both discussion and music, with Prof. Miles as speaker and organist.

Personals

Irving Fine, recipient of a Guggenheim Fellowship, a Fulbright Research Fellowship, a National Insti-tute of Arts and Letters award and other commissions, has signed an exclusive contract with Mills Music, Inc. . . . Dr. William F. MacCalmont, pastor of Westminster Presbyterian Church, Akron, Ohio, has been appointed President of Westminster Choir College . . . Harold Hedgepeth has been selected as conductor of the Westminster Choir . . . Dr. C. Howard Hopkins, formerly Dean of Stetson University, has been appointed Dean of Westminster Choir College . . . John Doney has been appointed minister of music, First Methodist Church, Roswell, N. Mex. effective September 1. Mr. Doney and Miss Ella Mae Godshalk of Lansdale, Pa., were married August 23 . . . Edward B. Greene has been ap-

HAROLD CHANEY

organist

harpsichordist

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California

pointed organist and choirmaster of First Presbyterian Church, Poughkeepsie, N. Y. . . . Francis Llewellyn Harrison, eminent scholar in the field of medieval English music, has been appointed Visiting Professor of the History of Music at the Yale University School of Music for the academic year 1958-59 . . . Richard Ellsasser is booked for recitals on Sept. 25 in Ft. Wayne, Ind., Oct. 5, Charleston, W. Va., Oct. 9, Middletown, O., Oct. 11, Chattanooga, Tenn., Oct. 16, Grand Rapids, Mich. (lecture), Oct. 17, also in Grand Rapids, and October 26, Charleston, W. Va. . . . Dr. Leonard Raver writes that he is enjoying the fair in Brussels before going on to Holland for study . . . Claire Coci appeared in recital at the First Methodist Church, Passaic, N. J. on Sept. 17.

(Continued from page 364)

musicians, since the problem is common to the artistic realization of all types of music making) to present a united front to the uninformed public and the well-meaning but

CHARLES H. FINNEY

Ph. D., F. A. G. O.

Houghton College, Houghton, N. Y. First Presbyterian Church, Bradford, Pa.

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misled architect toward the realization of the ideal which we have agreed upon.

First and foremost, however, we must be able to lay out a few, simple ground rules of procedure and proceed from there. Until then the battle continues unabated!

I certainly would be honored should you care to make comments, either in TAO, or in a letter to me about what I have written. Feel free to use the material as you see fit in the pages of TAO. May I add my thanks to your excellent proselytism in the cause of good music and good acoustics in TAO! More power to you!

Franklin S. Miller Director of Sacred Music Howe Military School Sturgis, Michigan

TRACKER VS. ELECTRIC

TAO:

The contacts which I have had with those organ brethren who do not like tracker action are many. Tracker action, like religion, politics, and the proper sound for an 8-foot Principal, is a subject upon which people just do not agree. I feel that snap judgments based upon early-developed prejudices are responsible for a good deal of the disrespect which exists for tracker action.

Most of the larger and finer organs in the U. S. have electric action, and these are the instruments which the better organists play. The accomplished American organist seldom

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WILLARD E. RETALLICK

Boy Choir Specialist ALL SAINTS' CHURCH Providence, R. I. has had contact with a good tracker for any long period of time, and a virtuoso is the only person who, from the playing standpoint, is actually qualified to say which action is better; indeed, chances are that he will prefer the electric action simply because he is far better acquainted with it.

he is far better acquainted with it.

In my work with the Organ Historical Society, I have played upon many fine trackers and many poor ones; and I have seen churches throw out 40-rank unit jobsor worse. Frequently, the instrument has had no repair for the past 50 years—I dare say that electric action would not function as well under such circumstance. Usually, the organists who have trackers tossed out are not good enough to give any opinion on playing, let alone choose an action.

Being 18 years of age and only a student, I hardly qualify as a virtuoso, but I have heard and played some of the finest instruments in this country, both tracker and electric actions. The fact that I have had constant contact with both key-actions perhaps gives me some right to voice an opinion. I have played the magnificent Holtkamp instruments at MIT and several of the finest works of Aeolian-Skinner and will make no attempt to deny the great beauty of these instruments; however, in my perhaps unworthy estimation, the key-action falls short of the task.

I feel that the whole question is a matter of how well an organist wants to perform, and to what degree he wishes to feel, his music. It takes much more work to master a tracker action, not because of any physical inconveniences; rather, because of the greater variety of touch that can be obtained on this instrument. On a tracker action, a good organist must truly be good! The finest organist who is used to electric action will

Russell Saunders

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frederick swann

THE RIVERSIDE CHURCH

find, I suspect, that many imperfections will appear when he plays a tracker; not because he is not used to the action, but because he is not as good as he and others think he is.

I do not go od as he and others think he less I do not go as far as to say that there should be no electric actions. One should consider the musical needs of the church in which the instrument is to be used and study the part which it will play in the services before he chooses the action. In many cases, a tracker will prove impractical and should be avoided; but the installation of an electric action must be considered as a definite artistic compromise.

We have in this country many first rate

We have in this country many first rate organists, but the greatest organists will be found in Europe. Europeans for the most part prefer tracker action, and these people have developed the art of organ playing to heights which are to us not yet a reality.

Before anyone takes a stand on tracker action, I suggest that he hear any one of the recordings of Helmut Walcha (I find it hard to regard this genius as a man and not a god). All of his recordings are made on ancient trackers—listen to his infinite variation in touch, and try to execute them on the best electric action! If any person can play better on an electric action than Walcha can on a tracker, I shall happily apologize for all that I have said. Until I hear such a person play, I will take my present stand on the subject.

Because I say that the true artist will compromise only when no other course is possible, I shall also say that, whenever possible, the organ should be a tracker. It is indeed compromise that is responsible for the things which disgust the venerable Mr. Gore, and I am quite sure that further compromise will raise no standards in the level of truly fine organ-playing.

Don E. Kerr Burlington, Vt.

Well! If TAO readers cannot find words to answer this very definite stand, we shall miss our guess. Furthermore, we invite a quick response for the time to draw to a close printed viewpoints on this subject is not far away.
The Editor

Charles Dodsley Walker

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CONSOLE:

AGO Dimensions & Standards 2 Manuals; 61 Note Compass Pedals; 32 Note Compass Artistic exterior design, modern type, stop key tablets; and combination pistons Size: 34" deep x 61" wide x 45" high

COMBINATION PISTONS

Controlled by patented Electro-Magnetic action with ball bearing setters adjustable from stop tablets, moving Stop Tablets on and off. No wind required in Console.

1-2-3 Affecting Great & Pedal Stops
1-2-3 Affecting Entire Organ
Cancellor, Great & Pedal Stops
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PEDAL MOVEMENTS

Balanced Crescendo Pedal-Balanced Expression Pedal

CASE:

Entire organ encased in artistic exterior designed case, completely under expression. Size: 47" deep x 106 4" wide x 91 ½" high.

BLOWER:

Encased in case of similar design, completely sound-proofed. 1/2 H.P. Spencer 110/220 Volts, 60 cycles, single phase current, 1750 RPM.

20 Amp Rectifier Size: 33 1/2" deep x 47 1/2" wide x 65" high

TONE CABINET:

Four speakers installed in matching cabinet of rigid construction, insulated for high fidelity tone.

GREAT ORGAN

16'	Lieblich Gedeckt	(Swell) (Tenor C)	49	notes
8'	Diapason		61	pipes
8'	Flute	(Swell)	61	notes
8'	Viola	(Swell)	61	notes
8'	Dulciana		61	pipes
4'	Octave	(Ext. Diapason)	12	pipes
4'	Dulcet	(Ext. Dulciana)	12	pipes
/3"	Twelfth	(Ext. Octave)	7	pipes
2'	Fifteenth	(Ext. Octave)	5	pipes
11	Mixture	(12-15-19) (Diapason)	183	notes

SWELL ORGAN

8'	Diapason	(Great)	61	notes
8'	Gedeckt		61	pipes
8'	Viola		61	pipes
4'	Principal	(Great)	61	notes
4'	Flute d'Amour	(Ext. Gedeckt)	12	pipes
4'	Violina	(Ext. Viola)	12	pipes
2/3'	Nasard	(Ext. Gedeckt)	7	pipes
2'	Flautino	(Ext. Gedeckt)	5	pipes
8'	Orchestral Oboe	(Combination)	61	notes

DEDAL ORGANI

	r	DAL ORGAN	
16'	Diapason	(electronic)	32 notes
16'	Violone	(electronic)	32 notes
16'	Bourdon	(electronic)	32 notes
16'	Lieblich Bourdon	(electronic)	32 notes
	Octave	(from Pipes in Great)	32 notes
	Flute	(from Pipes in Swell)	32 notes
	Viola	(from Pipes in Swell)	32 notes
	Dulciana	(from Pipes in Great)	32 notes
	Octave	(from Pipes in Great)	32 notes
	Doublette	(from Pipes in Great)	32 notes
	Trampatta	(electronic)	32 notes

The Kilgen Organ Company

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